

The School Musician



In This Issue

Regional
National
Contest
Results



Band Music
List for
Next Spring's Contests



Hundreds
of Pictures



JUNE
1937

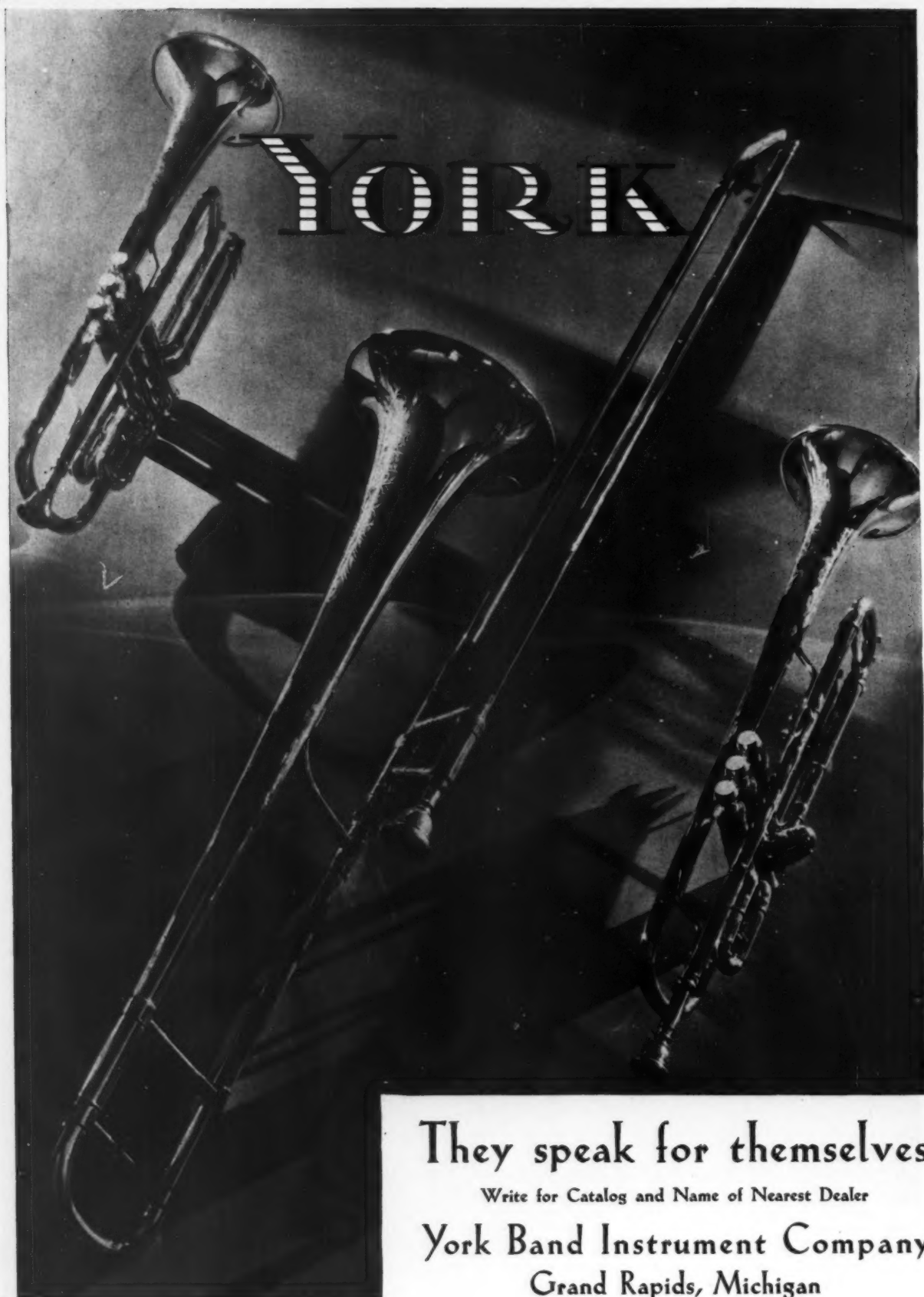
Sterling L. Beck, Saxophone
High School, East Cleveland, Ohio

First Division

1936-37 National Solo Contests

See Who's Who





They speak for themselves

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York Band Instrument Company
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Candid, according to Uncle Noah Webster, means *honest, outspoken, sincere, frank, guileless*. To which, when applied to pictures, might be added, *the absence of the "rubber" smile, free of the "watch for the birdie" technique*. Let's tell the world the intimate news of music incidents in your school with "candid" pictures. Maybe you can turn that camera of yours into a cash register.

Beginning immediately The SCHOOL MUSICIAN will pay \$1 for each and every picture of such description accepted for publication.

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So dust off your cameras, friends, and try to earn an honest dollar. You'll get the big thrill of your young life when you see one of your pictures published in this magazine with your name in the credit line. The joy of this will even exceed the fun of getting a dollar in the mail. The weather is in your favor now for getting some grand shots. Send glossy, unmounted prints, and, of course, don't overlook that complete detailed information must be included with each picture. Pack with light cardboard. I'm waiting to see your entry. Let's have them.—Candid Picture Editor.



W. Bruce Feigley, Jr., Classen High, Oklahoma City. First division on clarinet and tenor and alto saxophones, Region 9; second division E-flat clarinet, Region 6.



An Orchid TO YOU

★ This spring brings to a close the greatest year of school music we have seen. More contests and festivals have been held than ever before with more than double the number of young musicians participating in them. And the higher standards of musicianship manifested throughout the nation proves the advancing trend of music teaching in our schools. ★ This is a good thing. It is good that so many of the young generation are getting good music into their early lives, learning to make it, as well as enjoy it; and it is good for the nation, economically. Good music is an exalting emotion, the language of brotherhood; and the more of it we can experience in our national body, the softer, kinder, and more compassionate will become the problems of competitive living. ★ So, each and every individual who took an active part in the endless procession of music contests and festivals this spring is here honored and congratulated, not so much for the rating and the medals won, as for the music acquired. The thrill and the record of victory soon fade, but the influence of the music you have learned to make will glorify your lives and benefit the world. It is for this that the Martin company congratulates you, and wishes you every success. ★ The Martin Band Instrument Company takes joyful pride in the great number of musicians in the solo and ensemble contests who won high ratings on their Martin instruments. To have the benefits of our skill in manufacture accumulate to the direct advantage of these



fine young people is royal reward. Martin Handcraft instruments are made with fine intonation and easy playing, contributing to quick mastery. To the many whose progress has been slow, and who for that reason have been denied opportunity to enter the contests, I suggest that you try a Martin, at your local musicstore. Or write direct to me for an illustrated booklet and complete details. A Martin will help you to quicker success.

Fred G. Koetz
President

MARTIN Band Instrument
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602 Martin Building

Elkhart, Indiana



William H. Gould, Grand Junction, Colorado

WE ARE MAKING AMERICA Musical

Just out of college in the fall of 1932, William H. Gould came to Grand Junction, Colorado, to take charge of instrumental music in the public schools. Out of 3600 students in the schools only seventy-five were participating in instrumental music.

Under Mr. Gould the instrumental department has grown until now over 400 are playing musical instruments. He has four teachers who instruct the students privately: C. J. Steen on wood winds, Thorvald Jenson on brasses, Lawrence Sardoni on strings in the high school, and Miss Dearwyn Sardoni on strings in the junior high and grade schools. With their co-operation Mr. Gould has built up a well-balanced music department which includes grade, junior high, and

high school bands and orchestras, and high school glee clubs, and in all contests in the last five years at least one of these groups has rated tops.

In the first National Regional Contest in Region 10, just held in Price, Utah, on May 13, 14, and 15, the high school symphony orchestra rated highly superior; the high school band rated highly superior in sight reading and marching and superior in playing. The junior high school orchestra also rated highly superior, and the junior high band, superior in marching and playing.

A series of twelve weekly concerts, at which six thousand were in attendance, brought \$500 into the music department treasury.

Since his graduation from Western State college in Gunnison, Colorado, with an A.B. degree with a major in band and orchestra conducting, Mr. Gould has been attending different summer music schools working for his Master of Arts degree. In 1933 he conducted a beginning band and summer concert band in Grand Junction; in 1934 he attended the Music Educators Summer conference in connection with DePaul university; in 1935 he was at the graduate school of the University of Washington; and in 1936 at the VanderCook Band camp at Western State college. He plans to spend this and the next two summers at VanderCook's, completing his work for his Master degree, with a major of music at the University of Southern California.

The School Musician

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June, 1937

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.



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● Take Ernest Eckert, for example. Ernest has been solo cornetist of the Fostoria, Ohio, High School Band for six consecutive years and has been a consistent winner in district and state contests. He placed in first division in the National in 1936, and again in 1937, and was one of two cornetists chosen to compete in the scholarship contest at Columbus.

Ernest Eckert has consistently played a Buescher Cornet. With it he has made rapid and continuous progress. He is fair in the credit he gives his instrument for its part in his success, and his teacher, too, E. E. Smith, Fostoria band director. So talented Ernest Eckert, a fine Buescher True Tone Cornet, and the persuasive coaching of expert instruction combine to render an inspired and promising young musician of whom the world may well be proud.



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Betty Wisner, first division, trumpet, Region 9 solo contest. Betty is from Hastings, Nebraska.

Some Observations of a Contest Judge

...

By Clarence Warmelin

Hail to the GIRLS

● FOR ANYONE who has the least tendency toward a philosophic turn of mind the high school contests present a fertile field of speculation and observation. I suppose the most obvious reason for this fact is that here one finds the youth of the nation engaged in an avowedly cultural pursuit with definite aims, and aspirations, fired with all the vigor and ambition of early manhood and womanhood. Here, then, are ideal conditions for the flower of culture to blossom and to breathe forth its incense for all the body social to savor and find good. With the leisure of mind produced by our relatively stable society we are turning more and more to considerations of sublimated value, or in short, of art. That is what these contests mean in the larger sense. No person associated with them should be able to forget for even a moment the portentous influence of which he is a part. This realization should and will but further the total effect of the movement.

This new culture, which is growing up as a result of the contests, possesses surprisingly interesting and socially important trends. One of the most amazing things which I have found to be true is that the girls, in proportion to the boys, are consistently better. I found this true both at the Illinois state and at the national contest at Columbus. In speaking with many officials and other judges concerning this matter I found that not only were the girls gaining the upper hand in my department but in all other divisions

as well, even to the mastery of the unwieldy bass viol.

What does this mean to us in the educational field of music? It will mean a broader interest in music with women as well as men taking part. It will mean a greater degree of cultural advancement because of the added number to its ranks. It will mean that great artists will no longer be held back by their sex and that rather than the world losing their talent it will be acknowledged and acclaimed for the benefit of all. This is not a Utopian dream, it is upon us already, and we are benefiting by it this instant, although the full realization of it is yet to come.

It is the cumulative effect which will matter at last. Would I be flying in the face of disaster to predict that with a logical succession of such a train of events there will come a time when there are not only symphonies of men and symphonies of women but greater symphonies than ever before, made up of mixed groups utilizing the finest talent of both sexes? Women are not "just women" any more. They are Women and proud of it. There is not the slightest doubt of their artistry. I found that the girls in the contests were exceptional as to their tone, technique, and phrasing. In the more delicate passages they surpassed the boys because of their inimitable feminine finesse. The tone which these girls produced on their instruments was of the finest quality and was a good, healthy, masculine tone rather than that conforming to the usual con-

ception of the "feminine tone". They have certainly disproven another of man's pet contentions; namely, that women cannot play wind instruments.

In addition to the fact that the girls are forging ahead as soloists another point of paramount interest which has seldom if ever been mentioned is the fact that most of the accompanists for the soloists are either girls or married women.

The accompanist is indeed the unsung hero of the contest. Too often has the accompaniment been considered as a routine job, merely a setting for the soloistic gem. As a matter of fact the accompaniment is much more. It is just as important as the solo part and requires as much if not more preparation. Particularly in the more modern numbers is this apparent, because the accompanist is compelled to reproduce a whole orchestral part on the piano. In addition the accompanist must not only play the part but so fit the phrasing as to enhance the solo part without sacrificing the musical value of the tonal background. The accompaniment must be temperamentally, musically, and artistically in good taste. It must support, emphasize, and enhance the solo part. It must do all these things to make the musical performance one of value, one that impresses the listener as a complete whole. The accompaniment must be like the clouds and green fields of a landscape painting. It must be the marble balustrade against which the serenading lover may lean while strumming his romantic song. It must be the platinum band which holds the musical diamond. It must be the leafy grace of the stem which supports the blooming flower. It must be that, in

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These Girls Really Went To Town

First row, left to right: June Seddon of Excelsior Springs, Missouri. First division on snare drum, Region 9. Her first year of competition; a member of the high school band and orchestra for two years.

Beth Branning of the Grand Junction, Colorado, high school. Placed in the first division of the oboe contest in Region 10.

Venita White, West high school, Salt Lake City, Utah. First division, B-flat clarinet and second division flute, Region 10. Made her first public appearance at 4½ years, playing "America" on an E-flat clarinet.

Mayme Jean Fancher, bassoonist, of the Grand Junction, Colorado, high school. First division in bassoon contest, Region 10.

Second row: Ellen Anderson of Excelsior Springs, Missouri. First division, Region 9, on bassoon. First year of competition. Also plays snare drum and has played saxophone in the high school band.

Bernice Anderson, Gothenburg, Nebraska. First division, bass clarinet, Region 9. Also plays B-flat clarinet. Has studied voice and piano. Her solo number was "Solo Pomposo" by Al Hayes.

Jean McPherson, Hamilton, Missouri. First division, clarinet, Region 9. Has studied piano and voice; is a member of the high school orchestra and girls' quartet.

Mary Louise Jones, Belton, Missouri. First division, clarinet, Region 9. Is a member of the high school band and orchestra and church orchestra.

Third row: Etta Mae Hollinger, Paola, Kansas. First division, oboe, Region 9. "To a Poppy" by Verroust, her solo number. Is soloist with the high school band and orchestra.

Phyllis Markley, Minneapolis, Kansas. First division, flute, Region 9. Has been a member of the city school bands and orchestras for five years. Also is a member of the municipal band.

Dorothy Jorgensen, Carbon County high school, Price, Utah. First division, oboe, Region 10. Took part in a program made up of outstanding talent at the Regional Contest.

Betty Jean Bachmann, Newton, Kansas. First division, flute, Region 9, and at the National solo contest in Columbus. Rated superior in voice at the state contest. In the state contest played in the band, orchestra, wood-wind octet, septet, sextet, quintet, and quartet, and sang in the mixed chorus, besides soloing.

Fourth row: Hortense Crossett, Seminole, Oklahoma. First division, piano, Region 6. Has played piano since she was eight. Recently elected president of Chopin Music club.

Jean Klusman, Topeka, Kansas. First division, flute, Region 9. "Concertino" by Chaminade was her number. Placed first in national last year. Has received another scholarship to the Mid-Western music camp.

Janet Lucile Clark, Tekamah, Nebraska. First division, flute, Region 9. Occasionally has gone to Omaha for lessons, as there is no teacher nor band in her town. Has been playing flute five years.

Helen Starks is a flutist with the Grand Junction, Colorado, high school instrumental groups. She made first division in the solo contest in Region 10.



Regional-National Contests Results

● FIVE OF THE TEN newly formed regions created last January to substitute the single, overgrown, national annual event, held their contests this spring. The quick action with which these regions got under way and the success with which their contests were managed this spring with such limited organization time, proves definitely the timely wisdom of this innovation.

A survey of the increased number and volume of music events this spring, whether festival or contest, definitely marks the 1936-37 school year as reaching a new high in the progress of instrumental school music.

"It is most gratifying," said President A. R. McAllister, before locking up the Joliet band room and heading for Texas on June 1, "to see the new regional national plan so quickly and enthusiastically adopted by all of the states involved. An example of the soundness of the plan is indicated by the fact that only four orchestras outside of Region 3 competed in the national orchestra contest this year which was held in that region. This proves to me the theory I have maintained, that regional contests will be as large, or larger, individually, as

were previous national contests. It also serves to show quite clearly that



Harold Tabb, Greenwood, Mississippi. First division, baritone, Region 7. Held first chair in his high school band for four years. Placed 3rd in 1936 national solo contest.

national contests had become in reality regional, as the majority of the contestants were drawn from states adjacent to the host city."

All of those officially and judiciously connected with the five respective regional national contests this year are more than ever pleased with the new plan. And those for whom these contests were and are held are manifestly benefited.

Here are the results:

Region 6

Includes Oklahoma, New Mexico, and all of Texas. Contest at Oklahoma City, May 14 and 15.

Band

Concert—DIV. 1: Class A: Central of Oklahoma City; Class B: Stillwater, Okla.; Junior High: Harding of Oklahoma City; Waco, Tex. DIV. 2: Class A: Abilene, Tex.; Austin, Tex.; Drumright, Okla.; Waco, Tex.; Class B: Wewoka, Okla.; Class C: Bowlegs, Okla.; Konawa, Okla.; Monahans, Tex.; Junior High: Ada, Okla.; Pampa, Tex.; Ponca City, Okla. DIV. 3: Class A: Amarillo, Tex.; Lubbock, Tex.; Class B: Cisco, Tex.; Shamrock, Tex.; Slaton, Tex.; Class C: Sam Houston Junior of Amarillo, Tex. DIV. 4: Class A: Plainview, Tex.; Class B: Olton, Tex.; Class C: Crane, Tex.; Prairie View, Okla.; White Deer, Tex.



Roger E. Manners, Wahoo, Nebraska. First division, French horn, Region 9. "Les Adieux" by Strauss was his solo.

Marching—DIV. 1: Class A: Waco, Tex.; Drumright, Okla.; Class B: Shenandoah, Iowa; Junior High: West of Waco, Tex. DIV. 2: Class A: Abilene, Tex.; Lubbock, Tex.; Class B: Fairfax, Okla.; Class C: Sam Houston Junior of Amarillo, Tex.

Parade Awards: Class A: Central of Oklahoma City; Class B: Shenandoah, Iowa; Class C: Amarillo, Tex.; Junior High: Waco, Tex.

Solo

Violin—DIV. 1: Russell Rogers, San Antonio, Tex.; Creech Reynolds, Stillwater, Okla.; Helen Poolas, Pampa, Tex. DIV. 2: Vernon Tucker, Sand Springs, Okla.; Venus Neugebauer, Enid, Okla.

Alto saxophone—DIV. 1: John Howard, Central of Oklahoma City; Buddy Meyer, Amarillo, Tex.; Hugo Loewenstern, Amarillo, Tex.; Harold H. Emerson, Bowlegs, Okla.; Earl Brown, Abilene, Tex. DIV. 2: Grace Foster, Spur, Tex.; Dickey Ragsdale, Slaton, Tex.; Pat McDonough, San Antonio, Tex.; David J. Horger, McAllen, Tex.; Mary Louise Wright, Enid, Okla.; Billy Stromberg, Ardmore, Okla.; Gene Scrughan, Ardmore, Okla.

French horn—DIV. 1: Clyde Hill, Central of Oklahoma City. DIV. 2: Bobby Jean Baze, Ponca City, Okla.; Naler Lawson, Waco, Tex. DIV. 3: Norman Wiley, Lubbock, Tex.; Joe Walker, Slaton, Tex.; Don Elliott, Capitol Hill of Oklahoma City.

Drum—DIV. 1: Bob Williams, Frederick, Okla.; Ted Baird, Stillwater, Okla. DIV. 2: Bruce Carter, San Antonio, Tex.; W. Henchcliffe, Mexia, Tex.; Mary Jane Crow, Mexia, Tex.; David Hiller, Stillwater, Okla. DIV. 3: Sam Ribble, Sham-

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On the Next Page

1. Burlington, Kansas, high school band, first division, Region 9. Has twice won top honors in Class B at Mid-Western Festival, 1935-36. Robert M. Slater, director.
2. Stillwater, Oklahoma, high school band, first division, Class B, Region 6. Also won first division, Class A, at Tri-State Festival at Enid. Glen M. Varnum, director.
3. Grand Junction, Colorado, high school orchestra, first division, Region 10. Has rated highly superior in contests the last three years. William H. Gould, director.
4. Abilene, Kansas, high school band, first division, Class B, Region 9, also second division in marching. Earl R. Ray is the director.
5. Hamilton, Missouri, high school band, only Class C band in first division, Region 9. Has been undefeated in state competition for the past four years. C. M. Dillinger, director.
6. Little Rock, Arkansas, high school band, first division, Class A, Region 7; also second division in marching. Has been state champion since the organization of state contests in Arkansas in 1931. L. Bruce Jones, director.
7. Clarksdale, Mississippi, high school band, division one, Class A, in both concert and marching, Region 7. S. Kooyman is the band director.
8. South Cache high school band of Hyrum, Utah, first division, Class A, Region 10. Since 1931 the band has rated seven firsts and two seconds. W. H. Terry, director.
9. Springfield, Missouri, senior high school band, first division, Class A, Region 9. James P. Robertson is the director.
10. Fruita, Colorado, Union high school band, first division, Class A, Region 10, in both concert and marching. Charles Nichols is the director.

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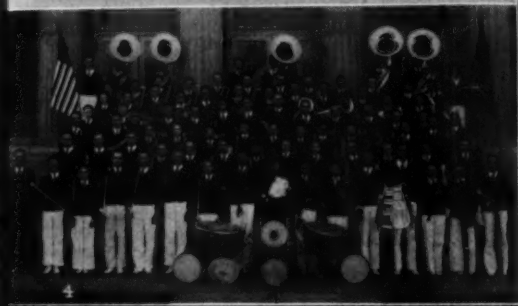
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Some Regional First Divisioners



Violinists, A'tention

Just to prove that there is nothing worse than a bad pun. For this article by Louis Friedman, Instrumental Supervisor, City Schools, Winchester, Kentucky, is about violin string tension

Left to right: Daniel Barrett, string bass soloist, Reading, Mass.; superior rating, state and New England festivals. Helen Poolas, Pampa, Texas. First division, violin, Region 6. ElCarol Greenwood, Hastings, Nebraska. First division, cello, state; eligible to national.



Did you know that the pressure on the top of your violin when the instrument is at rest and the strings up to pitch, is equal to the weight of a normal eighteen months' old baby? When you start bowing, of course, this weight is increased materially, depending on the vigor of your bowing and the intensity of the tone produced; these, in turn, depending on the nature of the selection being played. The technical information given by Mr. Friedman has been verified by the string men and scientists in the laboratory of research of the Armour string factory.

● HOW MANY VIOLINISTS realize that the total pressure on the bridge, and thus on the top of the violin, is nearly twenty-five pounds, and that it takes a pulling force at the pegs of nearly sixty-four pounds to bring the strings to international pitch? Or that the downward pressure of the E string side of the bridge is a trifle over eleven pounds, and of the G string nearly ten pounds?

To tabulate the information for thick strings, which require more tension, and thus produce more pressure, and for thin strings, which produce just the opposite effect, I have provided the accompanying table. The real tension and pressure for the string of medium size, and thus the tension and pressure on the average violin and string, an average of the two will give the required information.

E string—Tension, 23 or 18 pounds; pressure, 10 pounds $3\frac{1}{4}$ ounces, or 8 pounds.

A string—Tension, $15\frac{1}{2}$ pounds or $13\frac{1}{2}$ pounds; pressure, 6 pounds 14 ounces, or 6 pounds.

D string—Tension, $13\frac{1}{2}$ or 11

pounds; pressure, 6 pounds 14 ounces, or 4 pounds 14 ounces.

G string—Tension, 11 or 10 pounds; pressure, 4 pounds 14 ounces, or 4 pounds 7 ounces.

The pressure of the E string is entirely on the E string side of the bridge, while that of the G string is on the G string side of the bridge only. The A string presses about two-thirds on the E string side and the rest on the G string side, while the D string gives five-sixths of its pressure to the bass side of the bridge, and the rest to the E string side.

One of the most curious things is that this tension or pull on the strings is supported by four small pegs of wood relying on friction for their sticking qualities. This friction hold must be over an average of fifteen pounds each peg if the string is to hold. Another curious fact is that the sound post, ordinarily supposed to do no more than to carry the vibrators of the violin, has to bear the responsibility of supporting the comparatively enormous weight of nearly twenty-eight pounds. This pressure is almost, if not quite, enough to break the sound post if



Russell Rogers, San Antonio, Texas. Made first division on his violin in Region 6. Started playing violin at the age of 11.

applied laterally or to crush in the top of the violin under ordinary circumstances if the instrument be old and delicate. Thus we see that, though the violin is the most delicate of instruments, it is at the same time constructed to stand comparatively heavy strains. Mechanically it is a perfect piece of calculation of strains, as is any suspension bridge, and excels a piece of ordinary engineering in that an artistic object, as well as a mechanical one, is attained.

Breakage

Notwithstanding the fact that breakage of strings is due to ever-changing climatic conditions, daily care of the strings can be taken to prevent breaking prematurely by simply lifting each string a little where it crosses the bridge. Strings can last indefinitely when given this "stretch" daily. A simple trick—but try it, teachers.



Karene Harris, string bass, and Helen Roe, violin, both of the Grand Junction, Colorado, high school orchestra. All three—Karene, Helen, and the orchestra—made first division in their respective contests, Region 10.

New Selective List for 1938 Band Contests

● **HERE** is your selective list for the 1938 contests.

The plan that will be operative for these contests occurring next spring, according to President McAllister, will be to release the "required number" some time in January. That number is included, respectively, in the selective list allotted to each class.

"This plan," writes Mr. McAllister, "accomplishes what the advocates of the multiple required number had in mind, and more, and at the same time gives opportunity for a concession to the single required number advocates in that it does not require them to come to the contest prepared to play more than one required number. The bands in each class will, undoubtedly, purchase the ten or twelve numbers allotted to them and thereby increase their repertoire while making preparation for meeting the required number stipulation."

CLASS A

- Chorale and Fugue in G minor *Bach-Abert* 17
- Beatrice and Benedict Overture *Berlioz* 9
- Overture to the opera "Benvenuto Cellini" *Berlioz* 17
- Prince Igor Overture *Borodin* 5
- Slavonic Rhapsody No. 1 *Friedemann* 9
- Russian and Ludmilla Overture *Glinka* 9 or 5
- Holiday Overture *Leidzen* 9
- Les Preludes *Liszt* 5
- Phaeton Symphonic Poem *St.-Saens* 9
- Finale to Fourth Symphony *Tschaikowsky* 9
- La Forza del Destino Overture *Verdi* 9
- Wotan's Farewell and Fire Charm Music from "The Valkyries" *Wagner* 9 or 5
- Prelude from Lohengrin *Wagner* 9

CLASS B

- Second Norwegian Rhapsody *Christiansen* 12
- Stradella Overture *Flotow* 9

- Spiritual Rivers Overture *Gault* 7
- Wanderers' Call Overture *Guentzell* 4
- Son and Stranger Overture *Mendelssohn* 9
- Builders of Youth Overture *O'Neill* 9
- Rosamunde Overture *Schubert* 9 or 2
- Maid of Asturia Overture *Secchi* 9
- By the Light of the Polar Star from "Looking Upward" Suite *Sousa* 15
- Frans Schubert Overture *Suppe* 15
- Introduction to Act III from Lohengrin *Wagner* 9 (new arrangement)
- Wagnerian Selection (Arr. by Lake) *Wagner* 1
- Mannin Veen Tone Poem *Wood* 5

CLASS C

- Joy of Man's Desiring *Bach* 9
- Call of Bagdad Overture *Boieldieu* 11
- East by West Overture *Gibson* 13
- Wedding Day at Troldhaugen *Grieg* 9
- The Heavens are Telling *Haydn* 17
- Soldiers of Fortune Overture *Hildreth* 13
- The Witch of Endor *Hildreth* 8
- Prelude to "Kunihild" *Kistler* 9
- Debonnaire Overture *Leidzen* 9
- Selection (Arr. Yoder) *Tschaikowsky* 3
- Arabian Nights Overture *Yoder* 3
- La Paloma *Yradier* 8 (Schaeffer arrangement)

CLASSES D AND E

- Prelude from "L'Arlesienne" *Bizet* 16
- Waltz *Brahms* 10
- The Narrator Overture *Buchtel* 12
- Bridal Song from Rural Wedding Symphony *Goldmark* 9
- Diane Overture *Holmes* 16
- Prelude *Massenet* 10
- Minuet *Mozart* 6
- Andante con moto *Schubert* 10
- Gallantry Overture *Shepard* 16
- Finlandia Excerpt *Sibelius* 16
- Magna Cum Laude Overture *Skeat* 14
- Waltz Op. 39, No. 3 *Tschaikowsky* 10
- Morning Prayer *Tschaikowsky* 10
- Master Series No. 2 or 4 and 5 *Tschaikowsky* 17

The numbers following the name of the selection indicate the publisher, and the key is as follows: 1, American Book; 2, Associated Music Pub.; 3, Belwin; 4, Barnhouse; 5, Boosey-Hawkes; 6, Ditson; 7, Dixie; 8, Fillmore; 9, Fischer; 10, FitzSimons; 11, Fox; 12, Kjos; 13, Ludwig; 14, Menges; 15, Presser; 16, Rubank; 17, Schirmer.

The SCHOOL MUSICIAN

I would like to take this opportunity to express, through your magazine, my sincere appreciation for the fine co-operation I have received from the national officers, the regional chairmen, and the local chairmen, in forming our plans and conducting the extensive organization work this year. May I also express my appreciation for the fine work your magazine has done and is still doing, and to assure you of my desire for a continuance of its co-operation.

Yours very truly,

Wm. McAllister

President, National School Band Ass'n

News and Comments

On Michigan's West Shore

Picture below

"Sunny of Sunnyside" this year opened the West Shore music festival at Muskegon, Michigan, on May 15, and threw back the curtains on a continuous week of school music festivity.

Glenn Cliffe Bainum and Max Krone of Northwestern were guest conductors of instrumental and choral events. Singers and players came from the high schools of a dozen or more neigh-

boring cities. There was a night set aside for each group, with the big band event coming on Thursday, with a picked ensemble which was one of the big hits of the festival, Mr. Bainum directing.

Much of the credit for the success of this musical event goes to William Stewart, Jr., director of bands, Muskegon high schools. Michigan is doing a great job in substituting festivals for illegalized contests in that state.



Pennsylvania on the Up

Picture below

Bigger and better than ever they say was the fourth annual Pennsylvania high school conference held at Coatesville on May 14 and 15, with Dr. Edwin Franko Goldman as honorary guest conductor. Registration of directors reached a new high, to be expected, of course, since the P. S. M. A. membership has doubled in the past year.

The band played three concerts and gave most of the visiting conductors an opportunity to direct. Officers elected for the coming year are: Charles Aikey, Johnstown, president; Maurice Taylor,

Montrose, vice president; Cyrus D. Thompson, Hollidaysburg, treasurer; and Harold Hetrick, Irwin, secretary.

W. Fred Orth, retiring president, is director of public school music at the host city, Coatesville, and received high praise for his work in the management of this conference.

Overgard to Detroit

After September 1, Graham T. Overgard will be "at home" at Wayne university, Detroit, Michigan, where he will take up the baton as director of university bands.

Mr. Overgard has distinguished him-

self in recent years as director of the Urbana, Ill., H. S. band and as assistant director at the University of Illinois under Dr. Harding. He is personally well known to school band directors throughout the country, having accumulated a wide acquaintance through his participation in the annual clinics. He is a thorough musician and a fine director, as his Urbana high school band, year after year, has proved, and he will be a fine addition to the Wayne faculty. We will change your subscription address immediately following this issue, Graham, so that you will get your September issue in Detroit and live happily ever after. We wish you barrels of success.

• • •

Thanks for the Orchids

James W. Crowley of Fort Pierce is the secretary of the Florida Bandmasters association, membership in which includes a subscription to the well-known SCHOOL MUSICIAN. We have just received the subscription order, covered by the customary "please find enclosed", and we are plenty happy to be thus honored by this distinguished group. Ed Chenette is president of the association and father to the membership-subscription plan, which we are sure has so much merit it will become a national epidemic.

• • •

Touring Band to Play All Contest Numbers

During the season of 1937-38 the Columbia university symphonic band of sixty musicians, conducted by Dr. Harwood Simmons, will go on tour of eastern and midwestern states. The band was founded and was directed for five years by Edwin Franko Goldman. Programs will be composed of all contest numbers and requests.

The band will tour under a co-opera-





tive plan whereby the local sponsor provides the band members with lodging and meals in homes of the community. The only cash expenditure being for traveling expenses, which have been cut to a minimum. This plan has

Four states were represented in the fifth annual Enid, Oklahoma, Tri-State Festival—Oklahoma, Kansas, Texas, and Missouri—on April 8 through 10. Official judges and guest conductors are pictured in front of the band, left to right: Earl D. Irons, North Texas Agricultural College band director; Dawsey O. Wiley, Texas Tech College band director; Dr. A. A. Harding, director, University of Illinois bands; Capt. Charles O'Neill, director, band of the Royal 22nd Regiment, Quebec; Dr. Frank Simon, director, Armco band; Charles B. Righter, University of Iowa Music Department; Milburn E. Carey, general chairman of the festival; and F. Judah Foutz, University of Arkansas band director.



been found successful on many trips on Long Island and New York state.

Says Connecticut Leads Country

Picture above

In Connecticut the Music Educators association held its festival on May 14 at Waterbury, under the chairmanship

of Floyd C. Evans. According to the printed program orchestras, bands, mixed choruses, glee clubs, and soloists competed under their respective adjudicators, but "the whole festival was devoid of contest,"

writes Mr. Evans, "and rat-

ings were given only to those who desired them. Several of the orchestras rated A and some A-superior or A-highly superior. This was also true of the choruses and other groups.

"The finest thing about the affair was the massed concert in the afternoon with all participating. No chosen few; but all taking part in the final program. It was a revelation, thrill-

ing, and something that all will remember for years to come.

"Instead of Connecticut being in the back end of music education, I believe that we lead the whole country in this real Festival spirit. That is what will count in music in the years to come."

Mr. Cook, I'll Take Vanilla

Picture below

When the Clarksdale, Miss., H. S. band celebrated its tenth anniversary in a concert given May 2, it brought to memory the original band of 1927, pictured below. This year the instrumental department has a first band of 76, a second band of 53, an orchestra of 36, and a beginners' stringed orchestra of 18. The high school enrollment is 421, but many of the musicians in these groups come from the lower grades.

In the souvenir program of the current concert, Principal R. C. Cook published this interesting commentary:

"Before I eat dinner I always inquire about the kind and the amount of the



Mr. Evans



"Way back in 1927 this was the Clarksdale, Mississippi, high school band of 27 musicians and director. The school now has two bands and two orchestras. S. Kooyman is still the director.

CANDIDLY SPEAKING



Sparkling like a jewel under the glamour and gay light of the circus, Kathryn Clark, twirling champion of the Elkhart, Indiana, high school band, is this summer seeing America first with the Hagenbeck-Wallace show. Miss Clark won her first honors as a twirler when she was fourteen. She is a veritable juvenile sensation with the show and the favorite of news photographers at every stop. She will return to continue her studies at the Elkhart high school this fall.

Around the sawdust ring Miss Clark performs her twirling stunts as she stands on the back of this galloping circus pony. Her movements are graceful, and she certainly does please.

dessert. If the dessert is something I like, the dinner is wonderful; if not, I am a bit indifferent about the eating process.

"And so it is with a band in our school. The academic subjects may be compared to the meat and potatoes on the dinner while the band is the dessert. And a very good dessert! In fact, it is so good that an ever-increasing percentage of the students participate in some form of band or orchestra work.

"The little fellows begin early to develop punctuality and regular study habits as a result of their first band lessons. After school you can see them going with happy anticipation to their band practice or group lesson. In their conversation, the band is foremost. At home it is sometimes difficult to get them to study their academic lessons but rarely difficult to get them to practice their instrument.

"Then, on up through school, the band provides the glamour to make the sometimes prosaic school a great adventure. Not only do they develop good qualities which have a carry-over into their adult life—they have their vision enlarged by band trips to many parts of the country.

"Our band, therefore, plays a part in filling a great gulf in the school which cannot successfully be filled by any other subject or activity.

"The whole picture I have tried to verbally paint would be ruined without a great bandmaster. We have such a bandmaster in Mr. S. Kooyman. He has played a great part in the lives of hundreds of boys and girls in his ten years in Clarksdale. His very life has been his work with his boys and girls. Wonderful results such as championship bands and individuals have become commonplace as a result of his work. No tribute we could pay, on this, his tenth anniversary, would be too great or too good for Mr. Kooyman, the man whose name has become a synonym for the word 'band' in Clarksdale and in Mississippi."

• • •

At the Tulip Festival

Seventeen bands from as many high schools in Michigan played a colorful role in the annual Tulip Time festival, held at Holland, on May 22. The event has had wide publicity.

Eugene F. Heeter, director of instrumental music at Holland, started this feature in 1930. This year Glenn Cliffe Bainum of Northwestern, Mark H. Hindsley of Illinois, and William D. Revelli of Michigan universities were judges of the review. According to the Holland press, these men rated the Tulip Time contest as one of the best marching band reviews in the country.

Rated in the first division, highly superior, Class A, were: Lansing Eastern, W. R. McIntire, director; Benton Harbor, Karl Schlabach, director; and Central high school of Kalamazoo, Cleo G. Fox, director. Jackson high school, Hugh F. Wolcott, director; Union high school of Grand Rapids, Theodore F. Fryfogle, director; and Muskegon high school, William Stewart, Jr., director; were awarded superior ratings.

In Class B, Three Rivers high school band, Forrest A. Rinehart, director; and

Sturgis high school, Phineas S. Wheat, director; were given ratings of highly superior.

In Class C, the rating of highly superior was given to the Reading All-School band, Max S. Smith, director, and to the Clayton high school band, John Gottschalk, director.

The winners were presented plaques bearing wooden shoes and inscribed plates.

Williams School Festival

The Ernest Williams School of Music of Brooklyn held its fourth annual Band Festival and the finals of its fourth annual composition contest in Town Hall, New York City, on the afternoon of May 29. Over one thousand listened to three and one-half hours of music played by the school band and orchestra and by a band made up of students of the high schools of Nassau County, Long Island. It was the first event of the kind ever to take place in one of New York's major concert halls.



Mr. Williams

Percy Grainger, Erik Leidzen, Edwin Franko Goldman, Georges Barrere, and Pierre Henrotte appeared as guest conductors. Mr. Williams presented his First Concerto for Trumpet, while Paul Van Bodegraven conducted the Nassau County Band in the Finale of the "New World" Symphony.

First, second, and third year students competed in the finals of the composition contest for medals annually offered by Dr. Goldman. First prize for third-year students went to Roger Smith of Ventnor, New Jersey, who submitted an Overture in C for orchestra.

Kentucky's Summer Camp

Seven dollars a week for room, board, musical instruction, shows, trips—it sounds like a story that should begin "Once upon a time". And yet Stephen Collins Foster, whose American folk songs have too late brought glory to the composer, could probably have lived like a prince on such a sum.

And if Stephen Foster could spend the five weeks' term at the Kentucky music camp which bears his name, he would doubtless feel that he had discovered Utopia. Thirty-five dollars for the full course seems a paltry penny for all Professor Henri Schnabl, director, has lined up for his student body

CANDIDLY SPEAKING (Continued)



This is the entire Duitsman family, except pa and ma, all members of the Forreston, Illinois, high school band, presented here as a challenging record for band members from a single family. Left to right, they are: Lynn, fifth grade, and Caroline, seventh grade, both in their first band year; LaVonne, senior, is a six-year band lady with medals from district and state contests; Wendall, junior, and Jerry, eighth grader, have had four and three years, and have made solo records in district contests. Beth Hower is their director. Can any family match or exceed the Duitsman record for simultaneous band membership? Count them. One, two, three, four, five.



When the Little Rock, Arkansas, senior high school band, which is under the direction of L. Bruce Jones, played "Wedding of Heinie and Katrina" at the ArkLaTex school band festival at Shreveport, Louisiana, on Saturday, May 1, three of the members became so imbued with the spirit of Harry Alford's composition that they submitted to a photographic recording of their emotions with the above result. Dorothea Weise appears as Katrina, Andrew Williams, solo cornetist, as Poppa Heinie, and cellist Clyde Davis as the blessed event. Picture by Eugene Showalter.

CANDIDLY SPEAKING (Continued)



Andrew Williams, solo cornetist of the Little Rock, Arkansas, senior high school band, thinks the right place for the butt of any fiddle is under the chin. To bear down on his "don't-be-a-sissy" campaign among the band's string bass players he tackles the solemn opening bars of the "Unfinished Symphony", with Clyde Davis, cellist, at the fingerboard. *Picture by Eugene Showalter.*



When Conductor Ohlendorf of the Chicago Heights, Illinois, orchestra handed out judges' comments at the state orchestra contest, held at Normal, April 30, contestants blocked the streets to read them. George Merker's camera caught this assiduous group, left to right: Beatrice Horst, 1st division, piano; Ethel Merker, 1st division, French horn; Vernagene Wikstrom, 1st division, drum; Alfio Pignotti, 1st division, violin; John Parrandossi and Rex Maxon (holding camera), members of 1st division ensembles. *Picture by George Merker, Jr.*

this summer on the campus of the Eastern Kentucky State Teachers college at Richmond.

The program for this second season of the Stephen Collins Foster music camp presents an ambitious list of instructors from the college faculty and an itinerary of recreational diversions that should attract an overflow of applications. Enrollment is limited to one hundred high school boys and girls seeking instrumental music instruction at vacation tempo.

• • •

No Ratings Given

No ratings are given at the Vermont Annual Music festival, the tenth of which was held on May 7 and 8 at Burlington. Papers prepared by a critic are given to each conductor, according to Adrian E. Holmes, this year's director of festival administration.

This year's event included five concerts directed by the Headmasters club of Vermont and the Vermont Music Supervisors association under the auspices of the Lions club of Burlington.

• • •

First Dr. of Music

● **MOST WIDELY** known perhaps, as the composer of "Nearer, My God to Thee", Lowell Mason, pioneer American hymnologist, publisher and "father" of public school music, played an outstanding part in music educa-



tion of the nation a century ago. Because of those services New York university bestowed upon him in 1855 the first honorary degree of Doctor of Music ever awarded by an American University.

The original contribution to the scholarship fund was made by the John Wanamaker department store through the Men's Glee Club of the Music Education department.

Lowell Mason appeared at a time when American hymnology, with its origin in the psalmody of the Puritans, as beginning to develop in two distinct directions according to John Tasker Howard, author of "Our American Music". One branch was expressed in the dignified, stately type which appears in the better collections of

today; the other found its outlet in the gospel hymns, used effectively in camp meetings, revivalist campaigns, and in many Sunday Schools. Mason, on the whole, was identified with the better type.

He was the pioneer in music teaching in the public schools, and the teachers' conventions that he organized have been the parents of today's annual music festivals and summer normal schools for teachers. They bridged the work of the old fashioned traveling singing teacher and modern music schools.

Lowell Mason was born in Medfield, Mass. When he was twenty he left home for Savannah, Georgia, for a position in a bank. In his spare hours he studied music and soon tried his hand at compositions, writing some hymn tunes and anthems. In the fourteen years in Savannah he led several church choirs, and acted as organist in the Independent Presbyterian Church.

By 1840 Mason's pioneer work in Boston was finished. He had made the Hub a self-developing musical city. In 1853 he established, with George F. Root and William B. Bradbury, the New York Normal Institute, for training teachers. He continued his activities until his death at the age of 80, August 11, 1872.

On the Lose

It's going to be a busy summer for the McAllisters. When we finally pinned the President down to some definite information, he reluctantly confided that he will be at the Texas College of Arts and Industries, Kingsville, from June 2 to 17. "After that for a week I am going to try to get lost in Carlsbad cavern and the pueblo villages en route to Colorado Springs and Estes Park. Then I will go to Bill Bickett's cottage where I will be strictly 'not in' to everybody for a couple of weeks, but heck! then I have to come home and pitch into a hard job of getting ready for the fall festival."

And say, Mac, if you can focus the camera on some good candid pictures for the fall issues of *The SCHOOL MUSICIAN*, don't hesitate. We need a few southern exposures to liven up the September program.

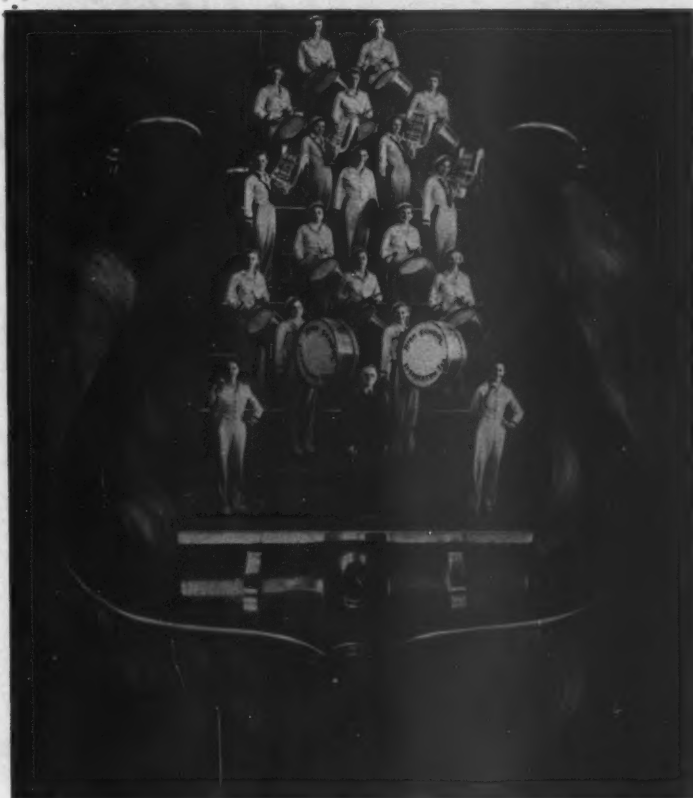
Lions Contest Judges

Here is the latest report on the judges of the Lions International Convention contests that are being held in Chicago from July 20 to 23.

For bands: Glenn C. Bainum, Northwestern university; Howard Stube, president of the Chicago school band association; H. E. Nutt, VanderCook School of Music; and two others, one each from the army and navy.

For drum and bugle corps: L. M. Smyser, national champion Legionnaire snare drummer, 1935 and 1936; N. S. B. Green, 1936 Illinois state champion strutting drum major; Eugene Kerzman, inspection judge of the Chicagoland Music Festival for four years; also two others, one each from the army and navy.

CANDIDLY SPEAKING (Continued)



Speaking of lyres, Joe Berryman of Fort Stockton, Texas, is a master of photographic trickery. This girls' drum corps, of unsurpassed pulchritude, would catch the eye in any setting. If you will look again, you will see that Joe is also in the picture.



It is just a picture of a contest judge hard at work. But the results of Cliff Lillya's concentration meant first division for the Little Rock, Arkansas, high school band in the 7th regional contest, held at Greenwood, Miss., May 14 and 15. Picture by Eugene Showalter.

Eavesdropping

By Mariann Pflueger

Didn't forget to pack your camera in with your instrument and such that you are taking along to camp, did you? For you know summer is the best time of all to jump out from behind a tree and snap other school musicians and your director, too, while they are unaware. Have a whole supply of pictures and notes of incidents-that-have-happened-during-vacation-time ready for the first big fall issue.

Xylorimba Comes Through

"Liebesfreud" by Kreisler, played on her xylorimba, brought a third division rating to Juanita Lyman in the Region 9 solo contest. Juanita is very versatile when it comes to playing musical instruments. She has played piano for 2 years, xylophone for 4, cello for 1, violin with the high school orchestra for 2, and snare drum and bells with the band for 2 years.

For almost 3 years she directed a rhythm band, both winter and summer.

(Incidentally, when Juanita's picture was received in our office, it was said by some that she looks quite a lot like ye "olde" Eavesdropper did a few years ago.)



Washington Gets a New Band

Picture below

Two years ago instrumental music was not on the list of subjects taught in the Lind, Washington, Consolidated schools, and then Gilbert N. Burns stepped in. There are 130 in the high school, and all prospects for the band and orchestra had to start from the very beginning on their instruments.

Within a year and a half a band of sixty pieces and an orchestra of

fifty-six were organized. In the 1937 district contest, both the band and orchestra received an excellent rating, playing national contest Class B numbers.

Another Kind of Winner

Ten musicians at the Belmont high school in Los Angeles are extra special happy, for they were awarded a year's subscription to The SCHOOL MUSICIAN as being winners in a "home practice contest". Chester A. Perry, their director, hit upon this unique idea.

Four Straight Firsts

Such is the record held by Anita Jean Dunn of Hannibal, Missouri. For the past four years she has placed in first division in the state contest, soloing on the French horn. In this year's Region 9 solo contest, she placed second. Her number was "Concerto" by Strauss.

Besides French horn, Anita Jean is an accomplished drummer, cornet soloist, and student director. She does regular choir work on Sunday, singing in the alto section.

Anita Jean graduated this May, and she hopes to continue with her music in some college and also do advanced work in home economics.



Busy as a Bee

Picture above

Beverly Thomson is certainly a busy miss. And it all began at the age of eight when she began playing mellophone in the elementary school orchestra and the All-City elementary band. After two years she changed to French horn, and played in these same organizations till she entered high school. She is now a member of the Paseo high school band and orchestra of Kansas City, Missouri, and of the Kansas City All-City high school orchestra. She is fourteen years old and has just completed her sophomore year.

She has played in various adult bands and orchestras and has done a great deal of work soloing for churches and school concerts.

Beverly placed in division two in the Region 9 contest on French horn.

A Westerner Makes Second

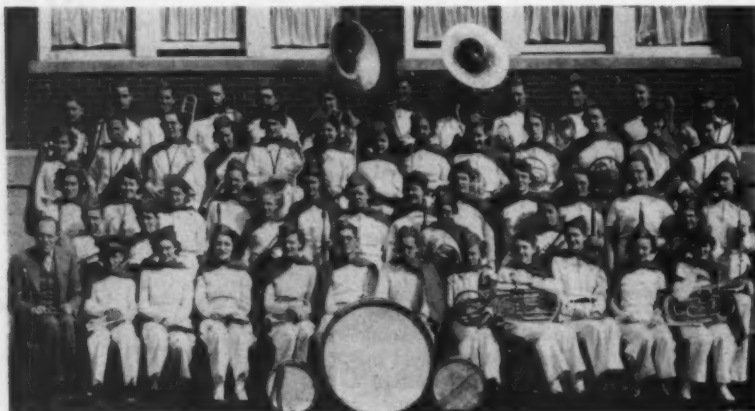
Perhaps those of you who live west of the Mississippi won't quite agree with me in calling Marjorie Barnes of Grand Junction, Colorado, a westerner. But to us, 'way up here in Chicago, we think the name is okay.

Now, getting down to brass tacks, Marjorie is a member of that Class A high school orchestra from Grand Junction, Colorado, that made a first division rating in the Region 10 contest. That is important, but, what's more important, Marjorie entered the solo contest on the piano and received a rating of second division. William H. Gould is director of the Grand Junction high school band and orchestra.



Winners in Florida

Down in DeLand, Florida, the following were rated in the A division in the solo contest: Dick Feasel, clarinet; Victor Baer, trombone; Bob Feasel, trumpet; Pansy Caldwell, flute; Dolores Rhode, xylophone and snare drum; Verna Baer, violin; S. A. Smith, snare drum; and Robert Blount, snare drum. In the B division were: Maurice Miller, saxophone; J. C. Bradley, saxophone; Charles



Mickell, trumpet; and Frank Smith, bass horn.

The high school band made first division in playing and drilling in Class B. John J. Heney is the director.

Forty members are already enrolled in the beginners' summer band and orchestra, now being organized by Milo A. Myers, director at Eldora, Iowa.

Iraan, Texas Picture 1

Ruth Sears, News Reporter

In the Battle of Flowers band tournament, held in San Antonio, Texas, April 22 and 23, the Iraan high school band won first place in concert, first place in marching, and honor band rating.

Eleven-year-old Johnnie Bizzell, tympani player of the band, has been invited by Dr. Joseph E. Maddy to play with the National High School orchestra in St. Louis this summer.

Starting Early Picture 2

This group is composed of children in grades two to six, as the grade school at Central City, Kentucky, has only the first six grades. The maximum age is twelve years. The band presented a full concert with unusual success, and in the annual May day parade marched with its own drum major, playing regulation band music. L. P. Brown is the director.

Concert Stretches Into Three Picture 3

Because of the demand for tickets to the concert the Kenosha, Wisconsin, high school band gave three performances—for the general public, the students of the senior high school, and the students of the elementary schools. On the first two occasions the high school orchestra co-operated.

Although only a nominal charge was made for tickets, the proceeds were enough to almost pay off a debt incurred when new uniforms were purchased. C. L. Mason is director of the band and has been since its formation in 1928.

Are We Right, Ririe? Picture 4

In 1935 William W. Brady took over the directorship of the Ririe, Idaho, high school band. Last spring the band entered the contest of southern Idaho in Class C and rated superior in both concert and marching. Superior was the highest rating given. Although we haven't yet heard how Ririe came out in this year's contests, you can be sure the band equaled its record of last year.

Winnebago Picture 5

As most bands are, right now, the one at Winnebago, Minnesota, is winding up a most successful year. P. R. Yanda is director of the band. The president and vice president of the band are Robert Arndt and Marion Ritchie, respectively.

Beverly Teaches Accordion

For over two years Beverly Bowler has been pianist and accordionist for the Newport News, Virginia, high school orchestra. She is sixteen years old and a graduating senior.

Beverly has been teaching piano since she was twelve years old and is now teaching accordion for the largest music store in her city. She has more pupils than she knows what to do with and has





started an accordion band. We certainly would like to have a picture of your band, Beverly.

• • • Otto Has a Busy Year

Picture 1

A very busy year has just been brought to a close by the Otto high school band of Duke Center, Pennsylvania. Its "busy"-ness has included playing for football and basketball games, plays, P.-T. A. meetings, concerts, and banquets.

Last August saw the band in its first parade and under the direction of its new band director, Walter Hart. When school opened, the band had increased to forty members, and this spring showed a jump to fifty in the senior band and twenty-five in the junior band. Between the school board and P.-T. A. new uniforms and instruments have been added.

For the first time the band entered the Pennsylvania Music and Forensic league, and the band and a clarinet quartet won the right to represent Otto and McKean county in the state finals.

• • • Harper Likes to March

Picture 2

Director B. E. Markley's Harper, Kansas, high school band gained considerable recognition last fall for its marching ability and performed an exhibition drill before a crowd of 10,000 at one of the Kansas State college football games. Marching did not take up all the time, as several concerts were played during the winter.

• • • Mt. Lebanon, Pittsburgh, Pa.

Picture 3

Maxine Borgard, News Reporter

A capacity crowd came out to hear the eighth annual concert of the Mt. Lebanon high school band of Pittsburgh, Pennsylvania, under the direction of A. S. Mieser. Edward D'Anna, conductor of the Carborundum band of Niagara Falls, New York, was guest conductor and was presented with a gold medal and brief case, as was E. S. Vanover, outstanding school band leader from McDonald, Ohio.

• • • Newcomer to Our Columns

Picture 4

We are mighty happy to welcome the Canal Fulton, Ohio, high school band, under the direction of Emil W. Puffenberger, to our columns. We hope these bandsmen will keep us informed of their activities. How about appointing a reporter, Mr. Puffenberger, to send us news and pictures from time to time?

• • • 86 in Red and White

Picture 5

Eighty-six members make up the St. Clement school band of St. Bernard, Ohio. Toggled in red and white the band made a colorful showing in the parade held in Batesville, Indiana, on May 23, in connection with the Knights of St. John convention. The band takes part in all church activities, and on June 26 is making a trip to Detroit.

• • • Baraga Comes Home

Picture 6

The Baraga Township high school band of Baraga, Michigan, has just returned home from a music festival at Marquette on May 29. This is the second year of the band's organization; LeRoy Christian is the director. The band is active in all school functions, and its uniforms were purchased by the school board.

They Sent You The News

Reporters! They are the unseen heralds of news, information, and glad tidings from every corner of the land, who kept you posted on the music activities of their schools for the year just ending. They kept the reading columns of *The SCHOOL MUSICIAN* alive and sparkling, grinning with pictures and filled with facts. Sorry we couldn't get a picture of each and every one, but, in the order numbered, here are:

Rita Kizis

Due to an over-loaded school program, Rita of Pittston, Pennsylvania, was unable to take band, so she did the next best thing. She asked the director if she could be the news reporter, the band then voted on the issue, and Rita got the job. She is entitled to be present everywhere with the band and orchestra. She has a uniform and has paraded with the band. In her junior year she played piano for orchestra practice and glee club. She also plays the pipe organ. She is now taking a post-graduate course, and is still reporter.

Harold Mann, Jr.

It was Harold who kept us supplied with news of the DeKalb, Illinois, high school band activities, coming in from DeKalb on Saturday morning, and personally bringing up the pictures and such to us. Last year he placed in first division of the Illinois state contest on the drum, and this year placed in first in the national contest. The band placed first in district and was eligible to the state.

Rita Leonard

And here are Rita's own words: "With trembling knees, a fog horn for a clarinet, and a vague idea of the C scale, I joined Stadium high school band (Tacoma's best) one year ago. Until recently I was playing second chair, but, alas, I have lost that coveted position, although I am still playing first clarinet." Rita plays with the clarinet ensemble, and was a charter member of the drum major class organized last September. Four members of the Stadium band of Tacoma, Washington, were chosen to attend the music conference held in Portland in March, and Rita was one of these.

David Norcross

When he was in fifth grade, David was loaned a trombone from his school supervisor. After taking lessons for three months, he was playing third trombone in the East Bridgewater, Massachusetts, school band. He also belongs, now, to the orchestra, chorus, and boys' glee club. In 1935 he was promoted to first chair trombone and still holds that position. He has played over the radio and in numerous music festivals.

Last spring he soloed in the state festival in Haverhill, receiving a rating of 95. His judge commented on his rating sheet "the outstanding performance of the afternoon".



Helen Rose

While attending the University elementary and Junior high schools in Iowa City, Iowa, Helen took piano lessons, but when she went to the high school, her only music subject was girls' glee club. In 1935 she started on the B-flat clarinet, and in the fall of that year joined the band. She now plays E-flat clarinet and is a senior.

Roberta Biggs

Roberta of Silver City, New Mexico, has been news reporting for us for some time. She is now in college, and during her high school and college days has played piano and clarinet; belonged to the high school concert orchestra; sang in the girls' glee club; went in for accompanying in a big way; in college played tenor sax in a dance orchestra, continued accompanying glee clubs and operettas; played organ at Sunday school; organized instrumental groups at church; has taken drum lessons.

She has received two music letters and has been awarded another. One was for her service in music in high school, the other two are college letters.

Mary Jane Sanford

Better known as "Sandy" in and around Central High, Washington, D. C. She has played with the high school band for two years, and has played with three girls' orchestras and three or four boys' orchestras. Although tenor sax is her favorite instrument, "Sandy" is at present playing first alto sax, sometimes doubling on the clarinet and flute. Previously she had led one of the orchestras and sang in the glee club.

Al O'Connell

Ever since he has been able to toot his brother's cornet, Al has been playing one. At the age of 14 he entered a grade school band playing first chair and later solo. In the Custer County high school, Miles City, Montana, he worked himself up until in his senior year he was playing first chair cornet. He has also studied piano three years and voice and violin one year each. On the side he plays guitar and harmonica.

Alyce Jo Copper

All dolled up in her new uniform. New uniforms were received by the Petersburg, Illinois, Harris high school band just before it left for the district contest, and Alyce here models one for you.

Alyce has been a member of the H. H. S. band for three years, playing tympani. She also plays bass drum, cymbals, chimes, and bells. May 28 was graduation day for Alyce so next year we will have a new reporter in her shoes, and we hope that whoever it is fills her shoes as well as she did.

Ruth Sears

Being band secretary, treasurer, and reporter keeps Ruth on the go, besides being a member of both the Iraan, Texas, high school band and orchestra. When the band was organized six years ago, Ruth chose a trombone, and has played this instrument since that time. She has made many trips with the band; such as, to the "Battle of Flowers" at San Antonio, the state band contest at Big Spring, and to Dallas to the Texas Centennial exposition.

Dorothy Parker

Dorothy began her musical career at the age of twelve. She had been playing the piano for several years, but decided

she'd rather take up a different instrument. So when her director began his annual drive for prospective musicians, Dorothy took up the subject of changing instruments, with her parents. As her sister was having high hopes concerning the flute, and as her mother did not wish to have two high-toned instruments disturbing the peaceful atmosphere of her home, the cello was chosen.

There was a shortage of this instrument in the orchestra, and after a few lessons Dorothy was placed in the orchestra. Ten weeks later she played solo cello in the state grade contest and placed in division two.

At present she is a junior in the Proviso high school of Maywood, Illinois, and holds fourth chair in the orchestra. She was a member of the Proviso octet that made first division this spring in the state contest.

May Moore

The Navasota, Texas, high school band was organized in September, 1935, and at that time May became a member, playing first E-flat clarinet. May is also a member of a clarinet trio that expected to compete in the Eastern Division state contest of Texas.

Ernest Denk

One of the newest of our reporters is Ernest Denk. Ernest is one of the two solo trumpeters of the Feltshans high school band, Springfield, Illinois. He has never competed in any contest, but he hopes to enter some day and win.

Ernest has only been playing for two years. He had an old cornet and practiced during his study period and after school. After three months he was put into the advanced band, which entered a contest and won first place in its division. It was the following summer that Ernest took his first private lesson.

Helen Taylor

For three years Helen has been a member of the Sturgis, Michigan, high school band. Like most high school musicians her first instrument was the piano. This she studied when she was in fourth grade. In seventh grade she received a cornet and took lessons for a year, then changing to French horn. Her present position is first French hornist in the high school band.

Wayne Bottje

Wayne received his first taste of instrumental music in the seventh grade at Traverse City, Michigan, and a year later joined the high school band and orchestra. Although it was necessary for Wayne to drop orchestra, he still is a member of the band, his fourth year, playing trombone.

His first love is the piano, which, according to Wayne, he has been trying to play since he was eight years old. When we last heard, Wayne was planning to enter the state contest at Ann Arbor, playing Peter DeRose's "Deep Purple".

Helen Fisk

One of our most energetic news reporters is Helen. In her freshman year at West Seattle High, Seattle, Washington, she played first horn in both the band and orchestra. Last summer she bought a cornet and was placed with the second trumpets. She now is with the first trumpets and hopes to be with the solos soon.

Previous to her instrumental work at W. S. H., Helen played E-flat mellophone

in the Nampa, Idaho, high school band, and was a member of the band when it won first place in both playing and marching at the 1935 state contest.

Marian Lorenzo

When neither the piano nor the violin could hold Marian's interest, her dad bought a cornet for her. She stayed with the cornet a year or so and then changed to French horn. Last year as a freshman in the Holstein, Iowa, high school Marian sat down "with a lot of determination" and practiced at least an hour, sometimes two or three, and this in the school boiler room. She made second division in the national last year, playing "Spring's Awakening" by Bach.

She has played first horn in the Holstein high band for three years, is a member of the brass sextet, and sings in the girls' glee club and sextet.

Mary Ann Milligan

Ten years ago Mary Ann began taking piano lessons. A few years later her music teacher asked her to accompany the girls' chorus. It worked out fine. Soon she was accompanying other groups, mostly soloists, and then she became school accompanist.

Now a member of the Davenport, Iowa, high school orchestra she was asked to join the band, playing string bass. She greatly enjoys working on the string bass and has played first bass in the orchestra for three semesters and two with the band. When the band is on the march, Mary Ann dons a uniform and plays cymbals. She also played in the school's dance band which was formed in order to raise money to buy new uniforms.

• • •

Eldora Places at the State

In the Iowa state contest Eldora, Iowa, did quite well. Lois Miller, oboist, received a superior rating and was eligible for the national contest. She also received a rating of excellent on her violin. Bob Herrald, pianist, placed excellent. A wood-wind chamber group, composed of Lois Miller, oboe; Virginia Lewis, clarinet; Patricia Johnson, clarinet; Darlene Wilcox, horn; and Joanne Doan, bassoon; rated excellent, playing "Gavotte" by Beethoven.

• • •

Waco Returns

Quite a list of highly superiors were chalked up by the Waco, Texas, high school band musicians at the Eastern Division state contest in April. Solos were: Wilton Davis, drum major; Lawson Naler, student conductor; Preston Miles, trombone; Gordon Monroe, bass; M. Moser, saxophone; Lawson Naler, French horn; Tommy Nelson, saxophone; Horton Shipley, saxophone; Com Tolbert, alto clarinet; Alois Slovacek, cornet.

Ensemble highly superiors were: Brass quartet composed of Preston Miles, Pat Ledbetter, Joe Williams, Joe Bledsoe; cornet duet of Ross Whitehead and W. G. Goodwyn; cornet quartet of Ross Whitehead, Tom Holt, W. G. Goodwyn, Shields Kincannon; French horn quartet of Lawson Naler, Weyman Hunt, Baxter Davis, and Howard Holbert.

The high school band was awarded highly superior in playing, first place in marching, and best playing band on parade.

• • •

Weekly summer concerts will be given by the Eldora, Iowa, school band beginning June 2, during June, July, and August, at 8 P. M.

(Continued from page 10)

Solo

Cornet—DIV. 1: Tom Calhoun, Greenwood, Miss.; Andrew Williams, Little Rock, Ark. DIV. 2: Sam Swor, Shreveport, La.; E. Smith, Jackson, Miss.; Harold Sherman, McComb, Miss. DIV. 3: Frank Whittington, McComb, Miss.; Ralph Pottle, Jr., Hammond, La. DIV. 4: Florence Mayer, Dominican of New Orleans, La.

Horn—DIV. 2: Robert James Barnett, Greenwood, Miss. DIV. 3: Milton White, Jackson, Miss. DIV. 4: Warren Walters, Little Rock, Ark.

Alto saxophone—DIV. 1: Robert Hall, Little Rock, Ark.; James Dutel, Louisville, Ky.; Aubrey Edwards, Louisville, Ky. DIV. 2: Josephine Powers, Clarksdale, Miss. DIV. 3: Frances Galladora, Dominican of New Orleans; Jerry Gerren, Fort Smith, Ark.

BB-flat bass—DIV. 1: George McLaughlin, Gulfport, Miss. DIV. 2: Clifford Godwin, Jackson, Miss. DIV. 3: R. Beadle, Little Rock, Ark.; Lawrence Bazzell, McGehee, Ark. DIV. 4: J. D. McDonald, Pine Bluff, Ark.

Bass clarinet—DIV. 3: Name unknown, Jackson, Miss.

Alto clarinet—DIV. 3: Bill Rhinehart, Little Rock, Ark.

Marimba—DIV. 1: Beverly Dickerson, McComb, Miss. DIV. 2: E. Martel, Little Rock, Ark.; E. Greenlee, Pine Bluff, Ark.

B-flat clarinet—DIV. 1: Tom Haynes, Louisville, Ky. DIV. 2: James Bickham, McComb, Miss.; Jet Ricka, Little Rock, Ark.; Marion Karnes, Red Oak, Iowa. DIV. 3: George Rogers, Gulfport, Miss.; soloist unknown from Jackson, Miss.; Harris Butler, Shreveport, La.; John Bassett, Pine Bluff, Ark.

Piccolo—DIV. 3: Charles Ehrenberg, Pine Bluff, Ark.; soloist unknown from Jackson, Miss.

Flute—DIV. 2: E. W. Brockman, Pine Bluff, Ark. DIV. 3: Jack Kirkpatrick, Clarksdale, Miss.

E-flat clarinet—DIV. 3: Jep Brock, McComb, Miss.

Soprano saxophone—DIV. 2: Lorraine Patterson, Gulfport, Miss.

Bassoon—DIV. 1: P. Brown, Little Rock, Ark. DIV. 2: Edward Rappaport, Clarksdale, Miss. DIV. 3: John Rea, McComb, Miss.

Tenor saxophone—DIV. 1: Olen Mashburn, Little Rock, Ark. DIV. 2: Marc Ducote, Gulfport, Miss.

Oboe—DIV. 1: Nancy Shultz, Greenwood, Miss.; Robert Revere, McComb, Miss.; E. Showalter, Little Rock, Ark. DIV. 3: Joseph Barnhill, Hattiesburg, Miss.

Drum major—DIV. 1: Don Laudry, Baton Rouge, La.; Steve Borne, Catholic H. S., Baton Rouge, La.; Violet Mulvanna, Red Oak, Iowa; Roy Pruett, Little Rock, Ark.; Robert Revere, McComb, Miss. DIV. 2: Nancy Shultz, Greenwood, Miss.; Max Gilmer, Gulfport, Miss.; James Howard, Little Rock, Ark.; Richard Bulgin, Fort Smith, Ark. DIV. 3: Ted Morris, Gulfport, Miss.; Dan Davis, Itta Bena, Miss.; Jim Frank Cooley, Greenwood, Miss.

Trombone—DIV. 2: Minor Morgan, Greenwood, Miss.; Charlie Wells, Clarksdale, Miss.; Junior Stephenson, Red Oak, Iowa; Jim Brock, McComb, Miss. DIV. 3: Mason Emde, Little Rock, Ark.; Andrew Price, Gulfport, Miss.; Bailey Smith, Hammond, La.; Wilson Slaughter, Fort Smith, Ark. DIV. 4: Malcolm Vickers, Shreveport, La.; Margaret Rhernack, Dominican H. S., New Orleans, La. DIV. 5: Harry Barrie, Litcher, La.

Drum—DIV. 1: Ben Evan Gillespie, Pine Bluff, Ark.; Mickey Donovan, Jack-

JOE GETS A NEW START!

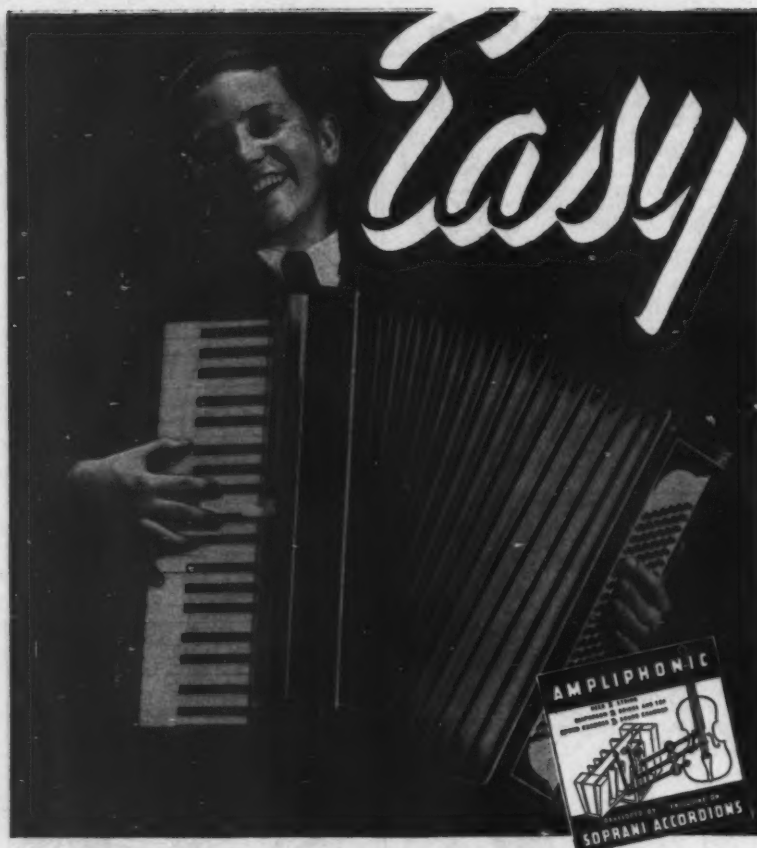


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son, Miss.; C. Wadsworth, McComb, Miss.
DIV. 2: J. W. Bunner, Greenwood, Miss.
Baritone—DIV. 1: Harold Tabb, Greenwood, Miss. DIV. 2: F. Lawrence, Little Rock, Ark.; Gene Apple, Fort Smith, Ark.; Norris Wiley, Pine Bluff, Ark.
DIV. 3: Kirby Achee, Hattiesburg, Miss.; Bunn Stephenson, McComb, Miss.; Grace Lawler, Dominican, New Orleans, La.; Vance Maxwell, McGehee, Ark.; Warren Ryland, Gulfport, Miss.

Ensemble

Flute trio—DIV. 2: Little Rock, Ark.
Wood-wind quintet—DIV. 1: Greenwood, Miss.; Little Rock, Ark. DIV. 2: Jackson, Miss.
Clarinet quartet—DIV. 2: Little Rock, Ark.; Pine Bluff, Ark. DIV. 3: Hattiesburg, Miss.; Jackson, Miss.
Saxophone quartet—DIV. 2: Little Rock, Ark.
Brass sextet—DIV. 1: Greenwood, Miss. DIV. 2: Hattiesburg, Miss.; Clarksdale, Miss. (cornet trio). DIV. 3: Jackson, Miss.; Little Rock, Ark. (quintet). DIV. 4: Genada, Miss.
Drum ensemble—DIV. 1: Gulfport, Miss. DIV. 2: Hattiesburg, Miss.; Clarksdale, Ark.; McComb, Miss. DIV. 3: Jackson, Miss.
Student leader—DIV. 1: Norris Wiley, Pine Bluff, Ark.; Fred Witt, Greenwood, Miss. DIV. 2: J. D. McDonald, Pine Bluff, Ark.; Jack Kirkpatrick, Clarksdale, Miss. DIV. 3: J. R. Harper, Little Rock, Ark.; Eugene Showalter, Little Rock, Ark.

Region 9

Includes Eastern Colorado, Nebraska, Kansas, Iowa, and Missouri. Contest at Lawrence, Kansas; May 6, 7, and 8.

Band

Concert—DIV. 1: Class A: Lawrence, Kans.; Springfield, Mo.; Class B: Atchison, Kans.; Burlington, Kans.; Jefferson City, Mo.; Abilene, Kans.; Class C: Hamilton, Mo. DIV. 2: Class A: Topeka, Kans.; Westport of Kansas City, Mo.; North Platte, Nebr.; Class B: Pratt, Kans.; North Kansas City, Mo.; Dodge City, Kans.; Chanute, Kans.; Class C: Marquette, Kans.; Burlington, Kans., Jr. H. S.; Peru, Nebr. DIV. 3: Class A: Paseo of Kansas City, Mo.; Northeast of Kansas City, Mo.; Southwest of Kansas City, Mo.; Class B: Liberal, Kans.; Colby, Kans.; Class C: Pawnee Rock, Kans.; Julesburg, Colo.; Wilson, Kans.; Minneapolis, Kans.

Marching—DIV. 1: Cameron, Mo., girls' drum corps; Wentworth Military for exhibition only; North Platte, Nebr. DIV. 2: Hiawatha, Kans., exhibition only; Minneapolis, Kans.; Abilene, Kans.; Pratt, Kans.; Atchison, Kans. DIV. 3: Humboldt, Nebr.; Colby, Kans.

Solo

Twirlers—DIV. 1: Pierce Wheatley, Gypsum, Kans.; Norman Smith, Pittsburg, Kans.; Kenneth Lindenberg, Lawrence, Kans.; Karl Elman Thurman, Brookfield, Mo.; Bob Bellamy, Colby, Kans. DIV. 2: Mary Hutchinson, Pratt, Kans.; Marjean Fincham, Pratt, Kans.; Jimmy Berkson, Atchison, Kans.; Carroll Harman, Atchison, Kans.; Harriet Rudolph, Atchison, Kans.; Lewis Bundy, Ottawa, Kans.; Saralina Sherman, Topeka, Kans.; Mary Larson, Colby, Kans.; James Vail, Holdrege, Nebr. DIV. 3: LaVerne Welk, Pratt, Kans.; Grace Taylor, Pratt, Kans.; Bob Miller, Topeka, Kans.; Mary Jane Knouse, Emporia, Kans.; Jack Sellers, Minneapolis, Kans. DIV. 4: Louis Stryker, North Platte, Nebr.; Jane Fleming, Minneapolis, Kans. (Turn to page 28)

Clarinet "Q's" and "A's"

By Clarence Warmelin

Question: Dear Mr. Warmelin: After reading your column in *The SCHOOL MUSICIAN* my band director and I thought it advisable to write you concerning a bass clarinet solo for the regional contest. Being a player of moderate ability, I would like a solo of moderate difficulty. The time is so short now that I thought if you had a solo in mind you might have it sent to me C. O. D. from some music house in Chicago.—*W. L., Oklahoma City, Oklahoma.*

Answer: Dear W. L.: It has been impossible for me to answer your request sooner, but I will give you some suggestions for solos which you might use later. There is a fine bass clarinet solo by David Bennett, which is being printed now and will be available later. The solo, "Neptune" by Otto Graham, published by Fischer, is excellent.

Question: Dear Mr. Warmelin: I have read your articles in *The SCHOOL MUSICIAN*, and I think they are very fine. I have a very serious problem which I cannot figure out, and seeing you as a very fine teacher I have written to you. About a year ago I was playing B \flat clarinet, and the teacher at school said I was doing better than anyone he had ever started. Then six months later this teacher asked me if I wanted to change to oboe because there were not so many oboe players in the band, which I did. After playing about three months I got tired of it, and I liked clarinet all the more. I heard that oboe players are always being looked for and that you can easily get a job, but there are so many clarinet players that it is impossible unless you have plenty of money and a big pull. I like clarinet much more than oboe. Which one do you think I ought to drop? Do you think it possible to develop a fine embouchure on both? Please give me some good straight advice, for I am getting desperate.—*Bl. S., Chicago, Ill.*

Answer: Dear Bl. S.: I think you are fortunate to be presented with the opportunity of playing and learning both instruments. It is possible to develop an embouchure on both the clarinet and the oboe, and neither will hinder the other. The very fact that you feel you have a great problem implies that you are really interested and of the turn of mind which should profit you to study very seriously. Your innate talent and ability are your only pull, and all that counts. Remember, when you are young is the time to work hard, and not a time to worry too much about ultimates.

Question: Dear Mr. Warmelin: Read your article in *The SCHOOL MUSICIAN*. You mention about using some of the later French clarinet solos. Please send us a list of what you would recommend for advanced high school students and where we can buy same. Solos suitable for national contests.—*B. H., Canton, South Dakota.*

Answer: Dear B. H.: I would recommend the following solos: "Prelude and Rigaudon" by Avon, "Piece Romantique" by Nivard, "Italian Fantasia" by Delmas, and "Concertino" by Guilhou.

You may obtain any of these from any large music publishing house.

Question: Dear Mr. Warmelin: I am solo clarinetist of the Elkhart high school band and also play first clarinet with the

high school clarinet quartet. Our quartet has recently won the right to compete in the state contest. Our ensemble is playing Louis Spohr's "Concerto No. 1" arranged by Vogner. At the district contest a director heard it and commented on it, saying that he believed the number too difficult for any high school quartet. I would like to know what you think of the piece and whether or not we made a mistake in selecting that number. I would also like to know your opinion of the selection "March of the Dwarfs" by Mosskowiak for a clarinet quartet.—*A. W., Elkhart, Ind.*

Answer: Dear A. W.: I think that you made a mistake as to the name of the arranger of the Spohr concerto. As far as I know there is only one arrangement and that by Tallmadge. Assuming that this is the one you mean, I would say that I do not consider it as too difficult. Several quartets played this number before me at the Illinois state contest. You have probably not rehearsed it enough, or your interpretation of it may be incorrect. The "March of the Dwarfs" I consider to be a very fine number.

Question: Dear Mr. Warmelin: I live in a small town and do not have a competent clarinet instructor, consequently I have done most of my work alone and with the help of a piano teacher. In doing this I have developed the wrong kind of embouchure, for the judges in the district and state contests have criticized me for using too much pressure. I would like to know what you advise doing. If you could suggest some instruction books which are especially good on this matter, I would appreciate it very much.—*W. G., Leola, South Dakota.*

Answer: Dear W. G.: I would suggest that you get the Lazarus No. II Instruction book. Your trouble is probably due to lack of embouchure. Be very careful not to use too much lower lip, about one-half of the red part of the lip is enough. You are also probably pursing your lips and raising the chin. Keep your chin well down and away from the reed. You can develop a good embouchure by close application to the fundamentals of scales, thirds, and chords. Play very slowly at first and hold each note for eight full beats. Your difficulty in changing register is due to lack of flexibility which in turn is dependent on embouchure. Develop the embouchure first, and the flexibility will come of its own accord. Be sure to place your upper teeth on the mouthpiece about a half-inch from the tip. Use the smile muscles rather than the lower jaw to support your embouchure. In this way you can avoid using too much pressure.

Question: Dear Mr. Warmelin: I read your clarinet column with interest. I would like to present my problem or problems. I have been playing clarinet non-professionally for about twelve years. My training in playing has come primarily from high school and college bands. My private instruction has been limited to what my high school instructor gave me in group work. I use a rather broad, moderately open lay and no matter how hard I try I cannot get away from a preliminary twelfth below when tonguing a high note. What causes this, and how may I correct it? Secondly, I would like

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to ask whether squeaks on the high notes always indicate poor control and too weak muscles, or does a defect in the reed cause this?—S. G., Morgan, Minn.

Answer: Dear S. G.: Your difficulty may be due to the fact that your embouchure is incorrect, that the mouthpiece is warped, or that the lay itself is bad. The reason a reed will play good at first and later will not speak easily is because at first, the reed being smooth, it will not conform to the irregularity which probably exists in the lay. Later the same old trouble becomes apparent when the reed becomes warped. I would suggest that you have the mouthpiece checked over and perhaps try a different lay. Be sure and get a medium open, medium short French lay. If the mouthpiece does not correct your difficulty, the chances are that your embouchure is wrong. Use the upper teeth on the mouthpiece, about one-half inch from the tip. Curl your lower lip back so that the lower teeth are about half-way on the red part of the lower lip. Do not bite. Support your embouchure with the muscles at the sides of your mouth, and be sure and keep your clarinet at about a forty-five degree angle. Play long, sustained tones with good volume in thirds, sixths, and octaves. Later, play chords in the same manner. Watch your tongue and be sure that it touches the reed as near the tip as possible. Many of the squeaks on the attack can be eliminated by the correct use of the tongue. I would also suggest that you try a different kind of reed.

(Continued from page 26)

Flute—DIV. 1: Jean Klusman, Topeka, Kans.; Dorothy Allen, Ottawa, Kans.; Betty Jean Bachmann, Newton, Kans.; Margaret Hyde, Lawrence, Kans.; Marguerite Hynke, Humboldt, Nebr.; Janet Clark, Tekamah, Nebr.; Max Cory, Beatrice, Nebr.; Curtis Haas, N. Kansas City, Mo.; Mary Jane Allee, Central of Kansas City, Mo.; Phyllis Markley, Minneapolis, Kans. DIV. 2: Edith LaBonta, Brunswick, Mo.; Effie Ann Huffman, Brookfield, Mo.

Piccolo—DIV. 1: Janet Harris, Peru, Nebr.; Conrad Gilham, Pratt, Kans.

Clarinet—DIV. 1: Mary Louise Jones, Belton, Mo.; Otto Lucas, Pierce City, Mo.; Sam Hepworth, Topeka, Kans.; Philip Webster, Pittsburg, Kans.; Al Fanciullo, Omaha, Nebr.; Wm. Bruce Feigley, Oklahoma City; Bob Pine, Lawrence, Kans.; Horace Sullivan, Dodge City, Kans.; Orville Cramer, Coffeyville, Kans.; Madeline

(Turn to page 30)



Creach Reynolds of Stillwater, Oklahoma. First division, violin, Region 6. Has been concertmaster of the high school orchestra for three years.



Sterling L. Beck, Saxophone

Shaw High School, East Cleveland, Ohio

1936 and 1937 National First Divisioner

(Picture on cover)

A superior job of repeating his last year's performance at the national solo contest was accomplished by Sterling L. Beck when he again placed in first division of the 1937 national saxophone solo contest at Columbus, Ohio, in May.

Sterling, who will be a senior in the Shaw high school of East Cleveland, Ohio, when he goes back to school in the fall, has been contesting in the national contests since 1935. At that time he made a fourth division rating, following up with two firsts. "The Duchess" brought him to one of his victories.

For four years Sterling has taken lessons from Samuel Pattie, saxo-

phone and clarinet teacher, and under his direction has played many solos.

When members to the final national clinic band, last January, were chosen, Sterling was one out of five elected to represent the Shaw high school band. This was the first time that Shaw had been represented in the national clinic bands. The Shaw high school band made first division in Class A last year at the national contest.

A member of both the high school band and orchestra, solo saxophonist with the band, Sterling still finds time to play with Vincent Pattie's dance orchestra.



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(Turn to page 28)

KEEPING PACE with the PUBLISHERS

By Forrest L. Buchtel, Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago; Staff Instructor at the VanderCook School of Music

● We often hear the criticism that our high school bands lay so much stress on technical development that the musical development is quite forgotten. To help counteract such a status, it is a pleasure to bring to your attention a number such as "Anacreon Overture" by Cherubini. This beautiful old classic overture is very refined in nature and lays stress upon light fluency rather than upon heavy dramatic episodes. The arranging and editing have been done by Harold Bachman and Clifford Lillya, the same duo who brought out the lovely "Ariane" a couple of years ago.



Mr. Buchtel

A number of this sort makes an excellent study number—it will do much to improve the musical taste of your group. The symphonic edition has enough parts for the largest bands, including harp, English horn, E♭ contrabass clarinet, and B♭ contrabass clarinet. Also full score is available.

Beware of the introduction which is marked LARGO ASSAI and *alla breve* (♯). Though marked *two* in a bar, it should be played *four* in a bar (♯ at about 80).

● ● ●
We have previously called your attention to arrangements by E. Fall of famous standard overtures. Two new ones to add to your list are "Orpheus" and "Light Cavalry", each of which can be performed in about seven minutes of playing time. No unusual demands are made upon any of the players, though the alto clarinets run rather high for the best effect most of the time.

Thanks to the publishers for assembling the parts in the same order you would wish them for checking your music.

● ● ●
Two new overtures by R. E. Hildreth deserve your attention—"Witch of Endor" and "Soldier of Fortune". The first is rather light and descriptive in nature, while the second is a little more vigorous in style with a rather appealing *allegro* strain. Both are methodical in make-up and are good training material for your groups.

● ● ●
"Faith Eternal" is a rather free fantasy by Peter Buys on the well-known

sacred song, "The Old Rugged Cross". A dignified introduction leads to the song proper carried by trombones and saxophones. Then follows a canonic 3/4 allegretto modulating to a 6/8 treatment of the song. The *comodo* 3/4 is in *descant* style followed by an episode at the Flutissimo and leading to the majestic apotheosis in 6/4 measure (*maestoso*) with a few lively measures at the end which flash with trumpeting. This lovely old song is always a favorite in any form, and your audience will approve of its inclusion in most any program.

● ● ●
Four new, easy marches by Harold Bennett are available under the names of "Knighthood", "Arlene", "Proclamation", and "Pivot Man". A Bennett march needs no introduction to the thousands who have the Bennett Books, Number One, Two, or Three.

"Chief of Naval Operations" March is by Lt. Charles Benter. It employs lively 6/8 rhythms with trumpeting, piccolo obbligato, and broad counter melody for trombones in the trio.

"Jittery Jim" by C. Frangkiser is a swing oddity employing catchy figures, trombone glissandos, and some singing for the band.

● ● ●
From Cundy-Bettoney company come some new editions from the Silivawind chamber music catalog. These woodwind quartet combinations may be built up in a variety of ways: 1st part may be played by B♭ clarinet or flute; 2nd part may be played by B♭ clarinet or oboe; 3rd part by B♭ clarinet or alto saxophone; and 4th part by B♭ clarinet, alto saxophone, or bassoon.

Titles include "Adagio" from a Piano Sonata (No. 300) by Haydn (arr. by H. Gelger), "Sinfonia" from *The Messiah* by Handel (arr. by T. Stang), "How Beautiful are the Feet" from *The Messiah* (arr. by T. Stang), and the famous "Largo" from *Xerxes* by Handel (arr. by T. Stang).

Lovely music of this sort is deserving of better engraving than is evident on many of the solo parts. Several pages are quite uninviting to the eye.

● ● ●
Looking for an attractive brass sextet to show off all your players? Try "On the Mountain Top" by Barnhouse, transcribed by G. E. Holmes. This is one of the best new arrangements used at this spring's contests.

● ● ●
And so, until the September issue: Cheerio! and a pleasant summer.

DIRECTORS

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If you are moving, or taking a new job in September, please notify us BEFORE September 1. Be sure to give both your old and new addresses. And include some info about the new job for The SCHOOL MUSICIAN news columns.

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(Continued from page 30)

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E. Earl Brown, Jr., Abilene, Texas. First division, alto saxophone, Region 6. Played "Sax Sweetness" by Ed Chenette as his solo. Plays violin but took up sax in 1936.

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Xylophone—DIV. 1: Vernel Merciel, Beatrice, Nebr. DIV. 3: Juanita Lyman, Ulysses, Kans.

Snare drum—DIV. 1: June Sedoon, Excelsior Springs, Mo. DIV. 2: Merle McKern, Blackwell, Okla.; W. A. Smith, Westport of Kansas City, Mo. DIV. 3: Irwin Bashford, North Platte, Nebr.; Ted Conley, Lawrence, Kans. DIV. 4: James Vall, Holdrege, Nebr. DIV. 5: J. B. Rollins, Platte City, Mo.

Ensemble

Brass—DIV. 1: Trumpet trio, Scottsbluff, Nebr.; brass sextet and quartet, Lawrence, Kans. DIV. 2: Brass sextet, Marcelline, Mo.; trumpet trio, Southwest of Kansas City, Mo.; trombone quartet, Lawrence, Kans.; brass sextet, Emporia, Kans.; cornet-trombone duet, Aurora, Nebr. DIV. 3: Trombone quartet, Chanute, Kans.; horn quartet, Caldwell, Kans.; brass quartet, Brunswick, Mo.; brass sextet, Dodge City, Kans. DIV. 4: Brass quartet, Shelbyville, Mo.



Norman Whitney, South Cache high school, Hyrum, Utah. First division, flute, Region 10. 1936 state champ.

Wood-wind—DIV. 1: Wood-wind quintet, Lawrence, Kans.; 4 B-flat clarinets, Lawrence, Kans.; clarinet quartet, Lawrence, Kans. DIV. 2: Wood-wind quintet, Topeka, Kans.; 4 B-flat clarinets, Emporia, Kans.; flute quartet, Caldwell, Kans.; flute trio, Curtis, Nebr.; flute, horn and piano, Topeka, Kans.; flute trio, Minneapolis, Kans. DIV. 3: Wood-wind quartet, Curtis, Nebr.; wood-wind quintet, Pratt, Kans.; flute, oboe, and clarinet, Minneapolis, Kans.; 4 B-flat clarinets, Minneapolis, Kans. DIV. 4: 4 B-flat clarinets, Marcelline, Mo.; clarinet quartet, Slater, Mo.; clarinet duet, Gypsum, Kans.

(Turn to page 38)

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

● In my initial contribution to this splendid **SCHOOL MUSICIAN** may I advise my readers that I desire to be viewed solely as an understanding counselor, and not as an unapproachable, dignified authority. The only possible way I can be of service is to know the problems which perplex you.



Mr. Raymond

You are urged, therefore, to write me without restraint any and all impressions which may develop from this column.

I have received so many requests for a clarification of the use of "false" positions that I am devoting this issue to this subject alone. Let me hasten to assure you that the **ONLY** reason I have so often made reference to "science" is the desire to emphasize the fact that there is neither a scientific nor a common sense reason to **FEAR** these positions.

Theoretically speaking, there are but seven tones on the trombone that are perfect. If one insists on being governed by an inconsequential theory, one is forced to accept all tones in the first position other than B \flat as **FALSE**. This includes D natural, and there isn't a trombone player in the world who considers D natural in the first position false. Yet, if B \flat in the fifth position is false, it follows that D in the first position **MUST** be false since the two notes bear the same relationship to their fundamentals. Both are fifth harmonics, and actually the Dn in the first is more imperfect from a theorist's calculation than B \flat in the fifth. According to scientific, mathematical analysis this is true, but according to practical common sense usage it doesn't matter two pins if the science of acoustics says that Dn in the first position is two and thirty-one hundredths vibrations flat. We defiantly play Dn in the first position, and not caring about the theory involved in it, our **LIPS** take care of what slight discrepancy this Dn may possess, and we are satisfied with the note. Why? Because no **MENTAL** complex has forced us to worry about Dn in the first position.

What is this **MENTAL** complex? We make B \flat in the fifth position false because we **THINK** it is false. We pass the slide to this position with fear and trembling; the result is the note does not have the quality or pitch that it does in its fundamental first position. If we had played the note boldly, being sure the slide was in the actual fifth position, having in mind the sound of B \flat , our **LIPS** would have taken care of the slight discrepancy of one and eighty-three hundredths of a vibration that this note is short, and we would have been as well pleased with B \flat in the fifth position as we were with the note in its first position. Thus, by **THINKING** the note is false, we **MAKE** it so.

Are there **ANY** false positions on the trombone? Yes, sir, **SEVEN** of them. Each position is false to its seventh harmonic. Don't let this harmonic fellow frighten you because there's really nothing mysterious about him. Do you know when you play pedal B \flat on the trombone that there are actually many other vibrations in the sound? There is a scientific instrument in use today using the Cathode Ray principle which actually shows you these additional vibrations. They are termed **HARMONICS** or **OVERTONES**. They are simply a group of "children" who insist on being present when their "mother" B \flat is being played. All of these "children" are not equally good boys. One of them, the seventh, is more than seven vibrations flat; this makes him decidedly the "black sheep" of the family of tones. However, since we know this fellow's shortcomings, we remove his sting by adjusting our slide until he is acceptable to us. Most of you who read these lines will have available in your school an instructor in science or physics who will gladly demonstrate to you the law of harmonics. You are urged to take advantage of this opportunity.

How are you to know these seventh harmonics or false notes?

Again this is a very simple problem. What note is a full tone below B \flat ? A \flat , isn't it? A \flat is the seventh harmonic of B \flat and cannot be played in the first position because we cannot move the slide above its closed position. What tone is a full note below Gn in the fourth position? F \sharp , of course. The seventh harmonic is always a full tone below the fundamental note—the lowest note of the position—and in any position other than the first it can be used by shortening the slide. Thus we make F \sharp , Gn's seventh harmonic, in the short fourth position, and so on through the remaining positions.

The unusual or secondary positions, made so because of the fear of them, can be mastered and used as well as the fundamental positions. However, one must always have a preconceived idea of how the note will sound. Lest I be misunderstood on this "preconceived" idea let me explain further. Suppose you are sus-



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taining a note on C; you are going to move to D on the next note. You do not keep your eyes anchored to the note you are playing until you have finished that note, but glance ahead and become aware of the D to which you are moving. Before the instant of moving, unconsciously so, you hear D before it is played. Now, with the sound of this D in your mind your slide is shifted either to the first or fourth position, and your LIPS, which seem to be aware of what they must do, automatically take care of any slight miscalculation in the placing of the slide by producing the proper vibrations for D.

It is far safer to depend upon the LIPS to overcome a slight pitch discrepancy than it is to attempt to place the slide in the exact mathematical position and thus expect the note to be mechanically in tune. To illustrate what I mean try this simple experiment: Play G₄ fourth space, tuning to a bar or piano. Make a pencil mark on the inner slide to indicate this position. Play any three or four notes you wish, and then, with your eyes CLOSED, return to G. In comparing your position with the pencil mark, you will find that you miss it from an eighth to a quarter of an inch, and yet if you are actually this close to the mark, your G will be satisfactory.

Summarizing what I have attempted to say:

The only "FALSE" positions on the slide are the seventh harmonics, and these are the only notes which require the adjustment of the slide for accurate pitch. D₄ in the fourth, B₄ in the fifth, A natural in the sixth, etc., are NOT false positions unless they are THOUGHT to be. If they are played boldly with the sound of the note established in the mind, they can, with practice, become as desirable in these positions as they are in any other position.

Here is a very definite rule for you to follow in the choice of positions. MEMORIZE IT.

MAINTAIN AT ALL TIMES THE MOST GRACEFUL MOVEMENT POSSIBLE WITH THE SLIDE.

If you find yourself jerking the slide awkwardly in a passage, examine the passage to determine if the action can be facilitated by the use of other positions. There are many occasions when it will be necessary to jerk the slide rapidly, though more often than not you will find a smoother, more graceful movement at your command by the use of a different position. Rapidity of performance is possible only through the use of ALL positions.

When should a pupil begin developing the secondary positions?

Not until he is capable of knowing when his intonation is correct. When he knows he is out of tune and adjusts his pitch without being told to do so, it is then safe to begin teaching him the "accessories".

The following simple passage will illustrate clearly the advantages to be gained by the selection of positions: First play all D's in the FIRST position, and then play them as marked. Construct your own exercises and become acquainted with ALL of your instrument.



Hail to the Girls

(Continued from page 6)

short, which without there is nothing and yet with which there is no feeling of redundancy or tasteless exaggeration.

These splendid women and girls who give so freely of their time and effort in playing for the soloists cannot receive too high praise. Their heart is in their work, and they accomplish their exacting task with the unassuming dignity and poise of true gentlewomen. They are the soloist's best boosters, and many a time when the soloist breaks down or is incapable of overcoming some unforeseen difficulty, the accompanist's poise enables an otherwise embarrassing situation to be smoothed over in a graceful manner.

Ofttimes this devotion to their task will demand of the accompanist a sense of duty and devotion to the task in hand which is truly heroic. One lady postponed an operation in order to appear at the contest held in Columbus this year! The piece for which she played the accompaniment was a behemoth in difficulty and exacting in musicality. Rather than risk the result of the attempt this fine woman sacrificed her own comfort in order to be at the competition. This is only one instance of what I am sure are many similar cases.

And with all of this demanded, when the contest is finished and the medals have been awarded, the accompanist goes back home with the glory of the soloist ringing in her ears expecting nothing for herself and simply glad that a task has been well performed. This is true nobility of spirit and of character. I am sure that the future of music in America rests in no small part on the security of purpose and the devotion of such women.

All of the observation and comment which may be made concerning the contests will do little to aid the cause unless the realization of such matters is made a personal matter by all of us. The open eye and ear are invaluable assets to enrich the enjoyment and the progress of our culture. If in addition we possess a progressive and open-minded attitude, who can dare to set a limit on our goal?

Many times I have wanted to write you about your splendid magazine and what it has done for the members of our instrumental department. However, our reporter, Miss Rita Kizis, is doing a very fine job of sending our news to you, and I want to thank you for the attention and space you have given us.—H. R. Eder, Director, Pittston, Penna.

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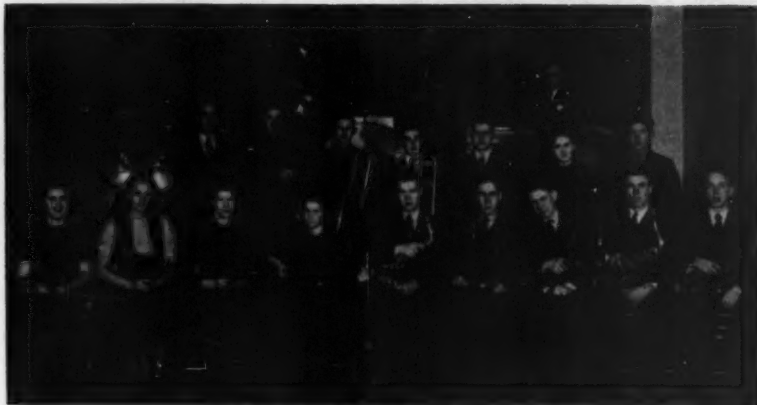
They Dance in Wisconsin

● A number of years ago the dance band at the Waupun, Wisconsin, high school was started by one of the students, but it is now under the direction of Lorenz Bahr, the stringed instrument director.

Money for music is obtained by playing for different benefit dances given by the school organizations. The pre-prom, senior class play, two school dances, and the Waupun Home Show ended up this term's engagements for the band.

Lahron Schenke is secretary of the

dance band. Beginning in the front row, the members are: Betty Deerrhake, Carolyn Geldersma, Ellen May Folsman, Doris Plitum, Robert Prinslow, Mr. Schenke, Roger Wright, Peter Maastricht, Merle Coonley; second row: Dwayne Nansen, Warren Scharwark, Lucian Hinkamp, Ted Tetzlaff, Phillis Landaal, Jacob de Hartog; top row: Mabel Scharwark, Mr. Bahr, Vern Goppelt, Ed Schnelner. Two additional members are not on the picture. They are Robert Stelsel and Miss Lyne, a teacher at the school.



Waupun, Wisconsin, High School Dance Band

"Swing Smoothies"

Students of the Gridley, California, Union high school have been dancing to the sweet music of the "Swing Smoothies". Some of the "Smoothies" have played together for four years, the major part for two years. The group has been playing for school dances, and many and various outside engagements.

Farr, second trumpet; Randolph Fife, baritone saxophone, clarinet, and viola; Loren Stoddard, first trumpet and violin; Wendell Tucker, first alto saxophone and clarinet; Grace Thresher, drums; Harold Stoddard, tenor saxophone, oboe, clarinet, and violin; John Campbell, first trombone; Eddie Lorenzen, third alto saxophone and clarinet; Harold Scott, second



"Swing Smoothies," Gridley, California, Union High School

They maintain their own library, and besides stock arrangements play many specialties. They were featured at the Gridley high school's "Seventh Annual Band Show".

All of these students are members of the regular school band, and it is the director's firm belief that in such projects lies the opportunity to increase greatly the efficiency of individual players and promote musicianship. E. M. Stoddard is director of the high school band and orchestra.

Instrumentation, left to right, is as follows: Laverne Ferrin, piano and third flute; Mary Jane Hunzeker, second piano; Geraldine Fagan, second violin; Morrell

trombone; Eleanor Edson, first flute; Jack Nielson, sousaphone and bass viol; Ruth Ann Bondurant, second flute; Mr. Stoddard, director; Viva Mae McDonald and Peggy Harkey, marimba.

• • •

"The E. H. S. Bandoliers"

Two years ago a suggestion was made at the Effingham, Illinois, high school about having a high school dance band for the purpose of furnishing music for all school social functions. Accordingly some of the best players in the high school band were chosen, and in the fall of 1935 a thirteen-piece outfit was organized.

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Wells High School Dance Band, Chicago, Illinois

Well, Well, Wells

Wells high school in Chicago has one of the largest high school dance bands around, numbering twenty-six. These twenty-six, under the leadership of Peter Kavathas, take care of themselves, although Samuel S. Fain, director of the high school band and orchestra, keeps a watchful eye over them, as they are all members of either the band or orchestra and some are members of both.

The "twenty-sixers" have been organized for two years, and buy their own music. They play only for school socials and use the orchestra music room in the high school for practice after school.

Instrumentation consists of: 4 violins, 5 saxes, 3 trumpets, 2 trombones, 4 drum-

mers, who alternate, sousaphone, 3 pianos alternating, 2 accordions, and 2 vocalists. All the saxophone players play clarinet.

Beginning left to right in the first row are: Lorraine Boddy and Bernice Zalewski, the vocalists; Teddy Dombrowski, Ignatius Lenkos, Edward Cichostepski, Mitchell Rudzinski; second row: Steve Solak, Guy Fugazotto, Anthony Tryblowski, James Bavetta, Lillian Staniec; third row: Walter Kusniarowicz, Sigismund Lucas, Sam Forte, Harry Schmitt, Florence Shefte, Robert Fanelli; fourth row: Steven Schlenker, Leonard Brower, Dan Diadul, Melvin Johnson, Leroy Behnke; pianists, Alfreda Jackowska, Florence Pyrcioch, Eleanor Schroeder; and the leader, Mr. Kavathas.

California, Here I Come

A few part scholarships are now being offered by the Brown Military academy in San Diego, California, to high school boys who can qualify as experienced and proficient musicians. Send in your applications now to the director, Captain Albert A. Polhamus of Pacific Beach, California.

The most entertaining and educational magazine for school musicians that I have seen!—J. T. Opferkuch, Band Director, Racine, Wis.

Best wishes for the continued success of the best magazine in the field of school music.—N. H. Falkenhainer, Band Dir., University City, Mo.

I am encouraging all of the members of my band to subscribe to THE SCHOOL MUSICIAN, which I think is a very fine magazine.—Webb D. Jenkins, Dir., Jr. H. S. Band, Plainview, Texas.

A spring recently found at Hot Springs National Park, Arkansas, will add 25,000 gallons of mineral water a day to the steaming waters.

I have enjoyed THE SCHOOL MUSICIAN very much this year. As a beginning bandmaster I have found it of much practical value.—Lois Cook, Pacific Mo.

Wish to congratulate you on your magazine, very interesting to both teacher and pupil.—Geo. A. Smith Music House, Omaha, Nebr.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

History was made by the Band and Orchestra Mothers club of the Traverse City, Michigan, high school, inasmuch as it has completed its most successful year.



Mrs. Graham

Mrs. Hugh Graham, who has been the club's president for the past two years, has been a great factor in bringing this about. Incidentally, Mrs. Graham has two sons, Hugh and Bob, playing in both the high school band and orchestra.

During the year over \$500 was raised for the instrumental music department by movies, bake sales, rummage sales, sponsoring plays, card parties, a carnival, prom dinner, and many other profitable schemes. Instruments purchased were a bass and alto clarinet. With the remaining money in the bank, new band uniforms may be bought during next term.

Right now plans are in progress to wind up the school year with a party for all the members of the band and orchestra.

\$4,000 to Their Credit

Over \$1,000 annually has been raised by the Band and Orchestra Mothers club of the Grand Junction, Colorado, high school since its organization in the spring of 1933. Two years later the junior high school band and orchestra mothers formed a club, and already they have duplicated the performance of the high school mothers' club.

Fast Work by New Club

A Band Mothers club was organized in Enderlin, North Dakota, about three months ago and has done quite a bit in so short a time. The objective of the group was to secure new uniforms for the band, which has been done. The entire first band is outfitted in blue and gold.

A "Stunt Night" was sponsored, various organizations in the community being asked to contribute an act. The program was well-advertised, and the event brought in a large sum of money. As another project the club divided itself into three groups, each giving a food sale.

Enough subscriptions to The SCHOOL MUSICIAN were secured by the club to get the Speed "Spinno" twirling baton, and the band is now proudly on the march in its new uniforms with a drum major twirling the Speed "Spinno". The mothers feel quite happy that they have made the musicians happy.

Mrs. E. R. Gullickson, secretary, sends this report.

In the Money Again

"Our Band Parents organization has been busy trying to swell the treasury, which was about depleted after our contests. A bake sale, rummage sale, and junior-senior banquet netted us a neat sum," so writes Honora Bekke, president of the Band Parents club at the Canton, South Dakota, high school.

Just received a "P. S." from Mrs. Bekke in which she says the parents assisted in the purchase of a concert grand piano.

Fire! Fire!

Band and orchestra parents' clubs are sweeping the country like wild fire. The latest school that is burning up with enthusiasm is the one at Wimbledon, North Dakota, where Director A. O. Lindahl is very much interested in forming a band parents' club. We've sent Director Lindahl a sample constitution and by-laws and feel sure that he will succeed with his plans.

The More, the Merrier

Two hundred and forty members of the McKinley High School Band Parents club back the high school band at Canton, Ohio, the drum major of which twirls a SCHOOL MUSICIAN "Spinno" baton.

The only president who ever obtained a patent on his own invention was Abraham Lincoln. Other presidents, Washington particularly, invented various devices, but never obtained patents from the government. Lincoln's invention was a collapsible buoy to raise river boats, permitting them to pass over sand bars and other obstructions without unloading cargoes. The buoys were rubberized fabric bags fastened to the sides of vessels and then inflated. Lincoln's invention was never put into successful operation, but it is interesting to note that the principle of using buoyant tanks attached to the sides of sunken vessels to float them, is in general use the world over.

If you sent your picture, and don't find it in this issue, please don't feel that you have been slighted. We have so many fine pictures to publish that it is impossible to include them all in one issue. Besides, we may be saving your picture for a very special purpose. So please don't be offended, but instead, look forward to seeing your handsome likeness in one of the fall issues of your sincere friend, The SCHOOL MUSICIAN.

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(Continued from page 32)

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Concert—DIV. 1: Class A: South Cache, Hyrum, Utah; Carbon, Price, Utah; Fruita, Colo.; Montrose, Colo.; Class B: Park City, Utah; Class C: South Sevier, Monroe, Utah; Helper, Utah. DIV. 2: Class A: Box Elder, Brigham City, Utah;



Erskine Hill, Stillwater, Oklahoma.
First division, clarinet, Region 6.

Grand Junction, Colo.; Pocatello, Ida.; Class B: Uintah, Vernal, Utah; Palisade, Colo.; Preston, Ida.; Bear River, Tremonton, Utah; Class C: Juab, Nephi, Utah; N. Emery, Huntington, Utah; Clifton, Colo.; Lava Hot Springs, Ida. DIV. 3: Class C: South Emery, Ferron, Utah; Tintic, Eureka, Utah; Central, Castle Dale, Utah; McCammon, Ida.; Appleton, Colo.; Wellington, Utah. DIV. 4: Class C: Greenriver, Utah.

Parade—DIV. 1: Class A: Carbon, Price, Utah; Fruita, Colo.; Montrose, Colo.; Box Elder, Brigham City, Utah; Grand Junction, Colo.; Pocatello, Ida.; Class B: Park City, Utah; Uintah, Vernal, Utah; Preston, Ida.; Class C: Helper, Utah; Juab, Nephi, Utah; McCammon, Ida.; N. Emery, Huntington, Utah; Lava Hot Springs, Ida.; Wellington, Utah; Greenriver, Utah. DIV. 2: Class B: Palisade, Colo.; Bear River, Tremonton, Utah. DIV. 3: Class C: South Emery, Ferron, Utah; Tintic, Eureka, Utah; Central, Castle Dale, Utah; Clifton, Colo.; Appleton, Colo.

Solo

Saxophone, Class A—DIV. 1: Harold Olinger, Grand Junction, Colo.; James Polvi, Carbon, Price, Utah; Raymond Rogers, Pocatello, Ida. DIV. 2: Mona Lee Spence, Grand Junction, Colo.; Dorothy Jones, Carbon, Price, Utah; Floyd Cornett, Montrose, Colo. Class B—DIV. 2: Russell Severn, Montpelier, Ida.; Reid Larson, Preston, Ida. DIV. 3: Don Weeks, Uintah, Vernal, Utah; Boyde Hair, Uintah, Vernal, Utah. Class C—DIV. 1: Pete Simonette, Helper, Utah; Billy Elliot, McCammon, Ida.; Jay Wheeler, Tintic, Eureka, Utah; Jim Kersbergen, Helper, Utah, also first on baritone saxophone.

French horn, Class A—DIV. 1: Wanda Williams, Carbon, Price, Utah; Buch Hatch, Montrose, Colo.; Beth Miller,

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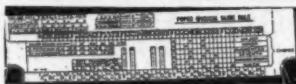
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Utah. *Class C—*DIV. 1: John Malaker,
Helper, Utah. DIV. 2: Catherine Hooper,
South Sevier, Monroe, Utah.

*Cornet, Class A—*DIV. 1: Jack Dunn,
South Cache, Hyrum, Utah; Melvin Dunn,
Pocatello, Ida. DIV. 2: Leland Serman,
Grand Junction, Colo.; Frank Lopez, Car-
bon, Price, Utah. *Class B—*DIV. 1: Paul
Quinn, Montpelier, Ida.; Howard Lewis,
Uintah, Vernal, Utah. DIV. 2: Chad
Anderson, Central, Castle Dale, Utah;
Hugh Bunnell, Park City, Utah. *Class C—*
DIV. 1: Reeve Hansen, South Sevier,
Monroe, Utah; John Perry, Helper, Utah;
Don Anderson, Greenriver, Utah. DIV. 2:
Blain Greenhalgh, Nephi, Utah. DIV. 3:
Willis Howard, North Emery, Huntington,
Utah; Milo Nelson, South Emery, Ferron,
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*Alto horn, Class A—*DIV. 1: Spencer
Robbins, Carbon, Price, Utah. *Class C—*
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Utah. DIV. 2: Vern Black, Helper, Utah.

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er, Carbon, Price, Utah; Helen Starks,
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Montrose, Colo.; Norman Whitney, South
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zette, Carbon, Price, Utah. *Class C—*
DIV. 3: Verna Lou Christensen, South
Emery, Ferron, Utah.

*Oboe, Class A—*DIV. 1: Dorothy Jor-
gensen, Carbon, Price, Utah; Howard
Gates, Montrose, Colo.; Beth Branning,
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Bowen, Fruita, Colo.; Charles Smith,
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Pocatello, Ida. DIV. 2: Jane White, South
Cache, Hyrum, Utah; Jack Walsh, Car-
bon, Price, Utah; Clyde Revolt, Mont-
rose, Colo. *Class B—*DIV. 1: Norman
Johnson, Uintah, Vernal, Utah. DIV. 2:
Orvel Hutchinson, Palisade, Colo. DIV. 3:
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*Class C—*DIV. 1: Donna Lou Wardell,
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Utah. DIV. 2: Lee Miller, North Emery,
Huntington, Utah; Beth Newton, South
Sevier, Monroe, Utah; Virgie Hall, Lava
Hot Springs, Ida.; Rex Miner, Inkom,
Ida.; Bessie Broderick, Emery; Cleon
Moas, Driggs, Ida. DIV. 3: Leola Barnes,
Wellington, Utah. DIV. 4: David Cox,
Central, Castle Dale, Utah.

*Tuba, Class A—*DIV. 1: Jim Jacobson,
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Haws, Uintah, Vernal, Utah. *Class C—*
DIV. 2: Don Colton, Helper, Utah; John
Barton, South Emery, Ferron, Utah; Leo
Christensen, Driggs, Ida. DIV. 3: Jesse
Green, Greenriver, Utah.

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Hazelett, Grand Junction, Colo. DIV. 2:
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Boyd Bunnell, Helper, Utah.

Bassoon, Class A—DIV. 1: Mayme Jean
Fancher, Grand Junction, Colo. **Class B**
—DIV. 4: George Slaugh, Uintah, Vernal,
Utah.

Bell-lyra, Class B—DIV. 1: Connie Cun-
ningham, Park City, Utah. DIV. 2: Mary
Jane Davis, Bear River, Tremonton,
Utah.

Xylophone, Class B—DIV. 1: Rolena
Hendricks, Preston, Ida.

Snare drum, Class A—DIV. 1: Jim
Jouffas, Carbon, Price, Utah. **Class B**—
DIV. 1: Elsie Hendricks, Preston, Ida.;
Maurine Eaves, Glenwood Springs, Colo.
Class C—DIV. 2: Gerald Baxter, Lava
Hot Springs, Ida. DIV. 3: McKay Lopez,
Helper, Utah; Kenneth Rasmussen, Wel-
lington, Utah.

Violin, Class A—DIV. 1: Helen Roe,
Grand Junction. **Class C**—DIV. 2: Bar-
bara Tietjen, South Sevier, Monroe, Utah.

Bass violin, Class A—DIV. 1: Karene
Harris, Grand Junction, Colo.

Twirling—DIV. 1: Lynn Goetzman, Car-
bon, Price, Utah; Bill Mitchell, Park City,
Utah; Ivan Tidwell, Wellington, Utah;
Deward Clements, Draper, Utah; Lyle
Bryner, Harding, S. D.; Don Craig, Grand
Junction, Colo.

Drum majors on parade, Class A—
DIV. 1: Dennis Wright, Box Elder, Brig-
ham City, Utah; Amy Cox, Pocatello,
Ida.; Bill Grant, Fruita, Colo.; Ferris
Sainsbury, Montrose, Colo.; Lynn Goetz-
man, Carbon, Price, Utah; Harold Olin-
ger, Grand Junction, Colo. **Class B**—DIV.
1: James V. Barnes, Palsade, Colo.; Reed
Larsen, Preston, Ida.; Boyde Hair, Uintah,
Vernal, Utah; Cleo Marble, Bear River,
Tremonton, Utah; Dorothy Moulding,
Park City, Utah. **Class C**—DIV. 1:
Ivan Tidwell, Wellington, Utah; Emma
Ross, Greenriver, Utah; Marlin Kelley,
Appleton, Colo.; Claude Evans, Lava Hot
Springs, Ida.; Gene Stout, Clifton, Colo.;
Eddie Sullivan, North Emery, Hunting-
ton, Utah; Reece Hillman, McCammon,
Ida.; Pershing Evans, Central, Castle
Dale, Utah; Lloyd Petty, Jr., South Em-
ery, Ferron, Utah; Jim Kersbergen,
Helper, Utah; Clifford Garbett, Nephi,
Utah.

Ensemble

Saxophone quartet—DIV. 1: Carbon,
Price, Utah. DIV. 2: Preston, Ida.

Brass sextet—DIV. 1: Palsade, Colo.;
South Sevier, Monroe, Utah. DIV. 2: Car-
bon, Price, Utah; Grand Junction and
Montrose, Colo.

Trumpet quartet—DIV. 2: Preston, Ida.

Brass quartet—DIV. 2: Inkom, Ida.

String quartet—DIV. 1: South Sevier,
Monroe, Utah; Grand Junction, Colo.

Clarinet trio, Class C—DIV. 1: Helper,
Utah, Jr. H. S.

Wood-wind quartet—DIV. 2: Helper,
Utah, Jr. H. S.

Wood-wind ensemble—DIV. 1: Palsade,
Colo.; Carbon, Price, Utah.

Wood-wind trio—DIV. 2: Montpelier,
Ida.

Sextet—DIV. 1: Grand Junction, Colo.

Brass trio—DIV. 2: Carbon, Price,
Utah.

Clarinet quartet—DIV. 1: Montrose and
Grand Junction, Colo.

String quartet—DIV. 1: Grand Junc-
tion, Colo.

Piute quartet—DIV. 1: Grand Junction,
Colo.

(Turn to page 42)

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(Turn to page 48)

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(Continued from page 40)

Region 8

Band

Concert—DIV. 1: Class A: Sebring, Fla.; Central of Charlotte, N. C.; Class C: Piedmont Jr. of Charlotte, N. C.; Class D: Jaycee of West Palm Beach, Fla.; Junior high schools: Graham of Charlotte, N. C. **DIV. 2:** Class A: Lenoir, N. C.; Class B: St. Lucie Co. of Ft. Pierce, Fla.; Monroe, N. C.; Class C: York, S. C.; Washington, Ga.; Class D: Rock Hill, S. C.; Kings Mountain, N. C. **DIV. 3:** Class B: DeLand, Fla.; Class C: Vero Beach, Fla.

Drill and Marching—DIV. 1: Class A: St. Lucie Co. of Ft. Pierce, Fla.; DeLand, Fla.; Central of Charlotte, N. C.; Class B: Vero Beach, Fla. **DIV. 2:** Class A: Sebring, Fla.; Lenoir, N. C.; Class B: Graham Jr. of Charlotte, N. C.; Jaycee of West Palm Beach, Fla.; Piedmont Jr. of Charlotte, N. C.; Kings Mountain, N. C.; Washington, Ga.

Solo

Twirling drum major—DIV. 1: Edward Thomson, Central of Charlotte, N. C. **Class A:** Frances McGarrath, DeLand, Fla.; Class B: Madelle Bunn, Vero Beach, Fla.

Student director—DIV. 1: Harry Martin, Lenoir, N. C.; Almer Bennett, St. Lucie Co. of Ft. Pierce, Fla. **DIV. 2:** Otto Scharpschwardt, St. Lucie Co. of Ft. Pierce, Fla.

Class A

Cornet—DIV. 1: Warren Titus, Sebring, Fla.; Jacob Dunn, Sebring, Fla.; Robert Eller, Charlotte, N. C.; Ralph Fowler, Spartanburg, S. C.; Bob Feasel, DeLand, Fla. **DIV. 2:** Theodore McLaughlin, Charlotte, N. C.; Chas. Wills, Washington, Ga.; Irving Erikson, West Palm Beach, Fla.

Alto saxophone—DIV. 1: Bobby Menius, Monroe, N. C.; Robert Hicks, Charlotte, N. C.; Bill May, Lenoir, N. C.; Campbell Tappen, Sebring, Fla. **DIV. 2:** Bill Whisnant, Charlotte, N. C.; Russell Thompson, Bunnell, Fla.

Piccolo—DIV. 1: Boston M. Lackey, Jr., Lenoir, N. C.

Tenor saxophone—DIV. 1: Bobby Ward, Charlotte, N. C.; Oscar Zimmerman, Charlotte, N. C.

E-flat clarinet—DIV. 1: Hadley Wilson, Lenoir, N. C.; Marimon Hester, Charlotte, N. C.; David Rankin, Charlotte, N. C.

Alto clarinet—DIV. 1: Bill Parks, Lenoir, N. C.

Bass clarinet—DIV. 1: Frank White, Lenoir, N. C. **DIV. 2:** Morton Kraft, Charlotte, N. C.

Harp—DIV. 1: Elizabeth Cloninger, Lenoir, N. C.

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French horn—DIV. 1: Bill Moore, Lenoir, N. C.; Gene Sebring, Sebring, Fla. **DIV. 2:** William Hinson, Monroe, N. C.; Chas. Sherman, Avon Park, Fla.; Chas. Stroup, Charlotte, N. C.

Viola—DIV. 1: Bill Moore, Lenoir, N. C.; Stuart Baesel, Charlotte, N. C.; Verna Baer, DeLand, Fla.

Flute—DIV. 1: Joe Little, Charlotte, N. C.; Frances Stone, Lenoir, N. C.; Chase Ward, Washington, Ga.; Pansy Caldwell, DeLand, Fla.

Oboe—DIV. 1: Henry Hall Wilson, Monroe, N. C.; Francis Magill, Lenoir, N. C. **DIV. 2:** Mark Robinson, Sebring, Fla.; J. Wilson Smith, Jr., Charlotte, N. C.; Ralph Myers, Ft. Pierce, Fla.; Doris Holmon, St. Augustine, Fla.

English horn—DIV. 1: Francis Magill, Lenoir, N. C. **DIV. 2:** Robert Trotter, Charlotte, N. C.

Xylophone—DIV. 1: Josie Lawson, Wadesboro, N. C.; Dolores Rohde, DeLand, Fla.

Snare drum—DIV. 1: Robert Blount, DeLand, Fla.; Jimmie Todd, Lenoir, N. C.; S. A. Smith, DeLand, Fla. **DIV. 2:** Marjorie Arkell, Sebring, Fla.; Paul Griffith, Monroe, N. C.; Dolores Rohde, DeLand, Fla.

B-flat clarinet—DIV. 1: Mary Catherine Adams, Ocala, Fla.; Flavius R. Bartlett, Clarksburg, W. Va.; Joseph L. Betts, Charlotte, N. C.; Bruce Snyder, Jr., Monroe, N. C.; Bill Stevens, Lenoir, N. C.; Dick Feasel, DeLand, Fla. **DIV. 2:** James MacDonald, Jr., Charlotte, N. C.; Ruth Flaidermeyer, West Palm Beach, Fla.; David Taylor, Ft. Pierce, Fla.; Earl Lish, Ft. Pierce, Fla.

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Ensemble

Class A

Wood-wind quartet—DIV. 1: Sebring, Fla.

Brass quartet—DIV. 1: Lenoir, N. C.

Class D soloists and certain ensembles not listed, for lack of space.

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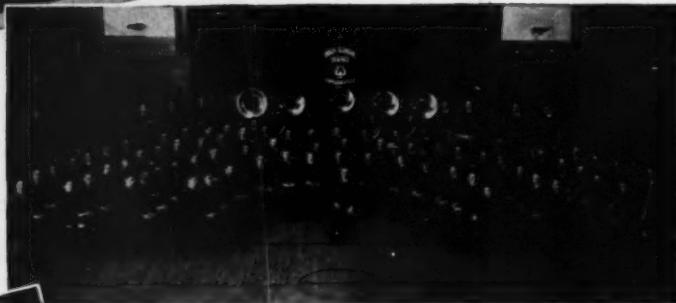
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★ ★ ★

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